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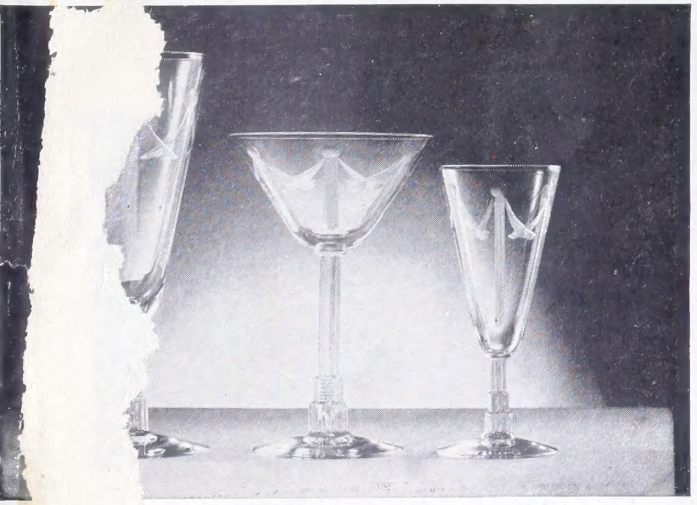
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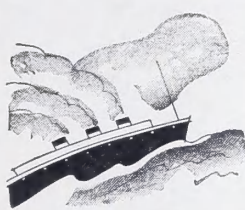
If your choice of wine for dinner is a white Burgundy (say Chablis) and a red Burgundy, you'll serve them both in claret glasses. The water goblet matches in design. The crystal pattern shown is Waterwitch.



If you're serving Claret and a sweet Sauternes, these are the glasses you'll serve them in. Left to right: water goblet, 4-ounce claret glass, 2-ounce dessert wine glass. The pattern is Caprice.

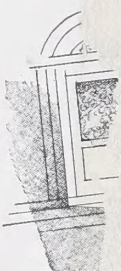


The glasses for water, Champagne, and Claret. The pattern of the crystal is Malmaison.



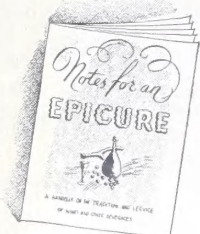
We've gone to the greatest authorities in the world to gather together all the customs and conventions that America has forgotten . . . on the proper service of beverages. We've conversed with the wine stewards on great transatlantic liners, talked with famous maitres d'hotels of the good old days, interviewed connoisseurs with an international reputation.

There is good reason for those traditions which surround wine (aside from the fact that they are pleasant gestures). The size and shape of a glass in which a particular type of wine is served . . . the point in the meal . . . the menu . . . all enhance the excellence of the wine, as well as your pleasure in it.



to complete the tradition of beverages, in the service of the host, is your responsibility. You may find us for the most part, to the Libbey Glass Manufacturing Co., Toledo, Ohio. We comply with the N. R. A.

oklet, "Notes on the crystal libation . . . rean dining famous . . . we r pleasure ous dining.



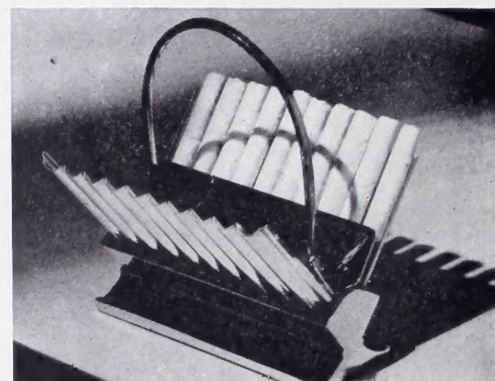
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PHOTOGRAPHS BY KOSER



THESE two raffia dolls in Dutch regalia, seen at the shop of Carol Stupell, 443 Madison Avenue, are two members of a very large international family of straw figures. These dolls, whose life is one of ease as they are intended solely for ornamental purposes, come in miniature proportions, measuring about three inches in height. They make excellent favors for children's parties or they may be simply used as gay bits of color for the table. The dolls also come in larger sizes and are fun to use in the sun parlor or on the porch as an amusing note of decoration. The small ones are priced at \$1.50 each.

NOW THAT GOOD wines are back again we hear much discussion about the status of the cocktail. To show that we remain neutral and are still certain that there will be uses for the cherry and olive, we present below the small round box with the dodo bird on the top for a handle and toothpick holder combined. The china box is bright red; the bird, with a touch of black and white to give it dash, is red also. Saks-Fifth Avenue, Fifth Avenue and Fiftieth Street, is responsible for this importa-

tion, which hails from France, and also for the small lobster-shaped dish in the same photograph. (Or is it a crab, or a turtle, or perhaps a cautious combination of all three?) This latter is one of the neatest dishes imaginable for serving melted butter, the essential accompaniment of the ever-popular broiled lobster. Price for the box, \$6.50, and for the butter dish, \$12.50 a dozen, express collect.

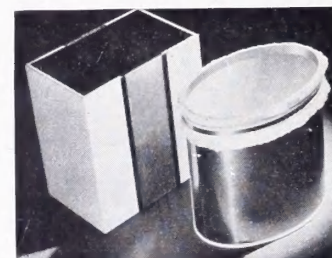
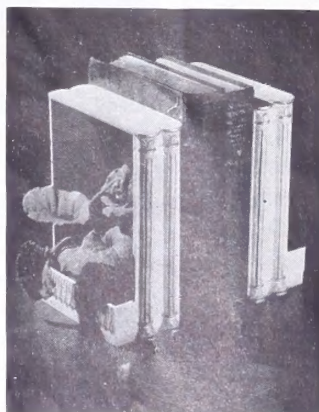
BAPHÉ, INC., 15 East Forty-eighth Street, is showing the two tôle flower pot holders or urns illustrated above. These are pure white (they come in a variety of colors, too) and are quite the daintiest metal ones we have seen this year. Present one or a pair of these to your garden fancier friend for a choice potted plant and your reputation as a successful giver of gifts is made. It is made, that is, unless you keep the holders yourself after all. The cut-out lace work band around the rim makes the urn smart enough to appear in formal gatherings, particularly in company with Victoriana. The container measures 5½ inches in diameter and 5½ inches in height. Price, \$3.50 each, express collect.

BOOK-ENDS, TO OUR surprise, are doing double duty these days. Note the pair below, termed the "Shadow Box Book-Ends," from Pitt Petri, New Waldorf Astoria Hotel, Park Avenue at Fiftieth Street. Not content with being mere props for books, they play a new rôle, a bit less sedate, perhaps, but none the less practical, as holders for potted plants. This idea appealed to us because they are excellent for use on a small table where there is rarely sufficient room for plants and books too. The racks are made of wood painted in antique white and trimmed in gold, or in French blue with gold trim. They come also in rose pink and gold. Unlike most book-ends they are tall enough to hold large books. They will not hold large plants, but small ones will really grow according to schedule. Price, \$12 a pair, express collect.

WITNESS AN INNOVATION in cigarette holders at the top of the page to the right. This one comes from Mark Cross Co., 404 Fifth Avenue, and you will find it exceptionally convenient for passing cigarettes around the room or at the table. It has two grooved sections to keep twenty cigarettes in upright po-

sition—the grooves, by the way, are sufficiently deep to hold the cigarettes securely in place. The handle, large enough to fit a man-size hand, is another good point in favor of these holders, which would be decorative on the table as an adjunct to the centerpiece. The one illustrated is chromium; it can also be bought in green and gold. Price, \$5.

NOW THAT so much importance is attached to the little things in decoration waste paper baskets, along with all other accessories for the house, are designed to key in with the various styles. Glance at the two shown below from Daniel Watson Studio, 310 East Thirty-first Street, and see how smart this useful object has come to be. The modern one is made of white and black Java leather trimmed with a broad band of silver edged in black. The other basket, decidedly feminine in its appeal, is covered with powder blue metallic-plated paper that has a lovely lustrous sheen. Two rows of silky white moss fringe trim the top of the basket, which rather leans to the Victorian. Both baskets are hand-made. The Daniel Watson Studio will execute spe-





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cial designs for you in waste baskets and boxes. The baskets illustrated here, by the way, have cigarette, match and dresser boxes to match. Price, black and white basket, \$10; the other, \$9, express collect.

NOTHING COULD BE more charming than the lovely Japanese prints illustrated above from Yamanaka & Company, 680 Fifth Avenue. If you are looking for a way to spend your Christmas money here is an investment worth making—one that will give lasting satisfaction and pleasure too. These original prints by Goyo Hashiguchi are hand-colored. It is hard to describe their real charm. The colors, soft and beautiful, are subtly blended in the fashion so characteristic of the Orient's skilled workmanship. The frames, entirely in keeping with the prints, are especially suitable. The mats are made of natural-color pongee; the narrow frames are finished in silver. The pictures measure 21¾ inches by 28 inches; price, \$150 each, express collect. And before we drop the subject of Yamanaka, it is probably unnecessary to say that prints are not all they display to tempt you into spending money pleasantly.

HERE IS A brand new idea: lamp, inkwell, pen, holder and writing pad, illustrated below, all assembled in a compact unit. Think of the convenience of having everything in place at one time, a rather novel experience in most

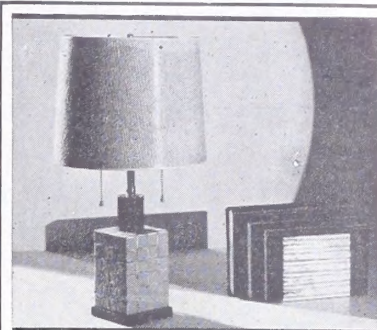
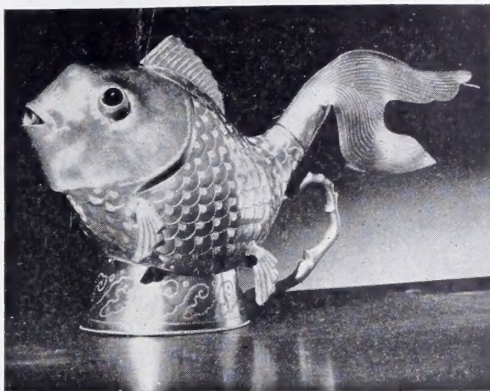
households, it is safe to wager. This combination lamp and pad arrangement comes from B. Altman & Company, Fifth Avenue at Thirty-fourth Street, and is, of course, ideal for the writing desk. It is not without merit, however, on the telephone table, where it saves scrambling for pad and pencil in jotting down hurriedly a message or telephone number. The base of the lamp and the holder for the pad are made of hard rubber; the shade is of plain white parchment. The whole strikes a refreshingly simple note and is far less complicated than so many affairs of similar versatility. Price for lamp complete, \$4.50, express collect.

MOTTAHEDEH & SONS, INC., 30 Rockefeller Plaza, located in one of those interesting new shops at Radio City (which, by the way, are well worth visiting), offers this delightfully different version of a pewter teapot in the guise of a fish. It is Chinese in its origin. We are not prepared to say to what species it belongs, however, since our knowledge of vertebrate fauna, particularly the Chinese species, is entirely too sketchy for elaboration. As a teapot it is without doubt most original, but aside from its tea-brewing possibilities it is ideal for ornamental purposes. We discovered it first as one of a pair standing on top of a stately old chest. It did not take much stretch of the imagination to visualize them in other decorative rôles, flanking each side of the mantel or gracing a cabinet shelf. Having expatiated at length upon

the virtues of this modern Chinese teapot, we are almost forgetting to tell you that this shop specializes in rare Persian things, both old and new. Here Persian wares are shown interestingly grouped with French, English and American furniture to prove their adaptability to different styles. The price of the teapot is \$10, express collect.

IN THE WINTER when there is no open season for flowers, artificial plants and flowers come into their own again. Margaret H. Barrett, 135 East Fiftieth Street, is responsible for the copper plant, just below, a reduced version of the cologium, or, as it is more commonly known, elephant ears. Both the pots and the leaves with stems that bend readily are made of bright shiny copper. The size of the ensemble (which is made to order) makes it suitable as an ornament for a small occasional table. It is priced at \$5, express collect.

IN THE SAME breath, in center, we are showing two other new ideas in artificial flowers. Those resembling the African daisy are made of natural-colored cork; the leaves are of thin wood veneer. The second vase is filled with pheasant feather flowers. These are as smart as any artificial varieties you will find this season and have an intrinsic decorative value of their own. Price for cork flowers, \$15 a dozen. The feather flowers are \$1.75 a spray.



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**DOGS, VEST-POCKET SIZE**

by FREEMAN LLOYD

**A**T THE Progressive Dog Club's show recently held at the Pennsylvania Hotel, New York, the exhibition was confined to what are known as toy dogs, or dogs mostly regarded as ladies' pets. In every age it has been the custom for women to cultivate small dogs suitable for the boudoir, the carriage or as constant daytime companions. The women of ancient Greece, in order to keep their Maltese dogs small, not only dosed them with a liquor similar to the gin of our own times, but kept them in canisters or containers that were calculated to stop growth. The Mexicans of today are said to keep their Chihuahua dogs the littlest in the world by a special drink, but allow them full freedom of action. The "sleeve dogs" of China were and are just what their breed name suggests: Pekingese spaniels small enough to be carried in the capacious sleeve folds of the kimono. Pet or diminutive dogs may likewise be produced by a process of in-breeding. King Charles and Blenheim spaniels in the seventeenth century and later were sporting spaniels—much larger dogs than they are at this moment or were even in early Victorian days. Pugs have remained about the same size as when they first were known as Dutch pugs. These arrived in England with William and Mary of Orange, and became a fashionable craze of the day.

**A**NOTHER HISTORIC BREED seen at the Progressive Dog Club's show was the papillon, or butterfly dog. The name derives from the fact that these dogs carry their ears upward and outward, in which position they look not unlike the wings of a butterfly. There are papillons with semi-erect or with drop ears, but the latter are preferred as breeding stock rather than as show dogs. Papillons are distinctly French. No great lady of the First Empire would have considered having her portrait painted without one. They are supposed to be descendants of the toy spaniels for which Bologna was famous in the seventeenth century. And in Europe today the little French toy dogs with pendant ears are called "epagneuls nains," and when the ears are erect and carried slightly outward, "papillons." This breed has become more and more popular in America. The males weigh from four to seven pounds. Specimens may range in solid colors from dark yellow through chestnut to mahogany, or patches of these tones.

THE POMERANIANS MAY well be described as the perkier, proudest and most consequential in appearance and



Japanese spaniel, Champion Kenwanna Titi, was pronounced best toy dog at the 1932 show of the W. K. C. Owned by Kenwanna Kennels

deportment of all the ladies' dogs. Like other toy dogs, the Pomeranian has been bred down to his present small size. Even within my own time he has diminished to a quarter or less in size. In its original form the Pomeranian was frequently used as a watch dog, and the large white variety made a good companion for strolling. These larger types, now classified as Spitz dogs, were sometimes employed for hunting rabbits. But the fashionable demand was for smaller or toy dogs, and so the Pomeranians were bred down to meet it. Today they weigh as little as three pounds, or just a seventh of what the German Pomeranian scaled in 1870. The breed is considered noisy, but this tendency may be checked in puppyhood by proper training.

**T**HERE IS ALWAYS a distinctly Oriental atmosphere surrounding the Pekingese dog. His curiously pug-nosed face has a haughty quality which is enhanced by his luxurious silky coat. His very smallness and the shortness of his legs convey the impression that his function is to adorn a cushion rather than to race over the ground as a terrier might; while his romantic history as the pet of Chinese Emperors lends yet another exotic note. It will interest Americans to learn that one of the earliest specimens of this breed to arrive in New York was a gift of the Dowager Empress of China to a friend of Dr. Mary Colton of Long Island. The dog's Chinese name, rendered into English, was Little Black Devil. He was sent from China in 1903 or 1904, some forty or more years after the British first became acquainted with the breed. When the European forces entered Peking in 1860, five Pekingese were discovered in the Imperial Palace, and of these eventually a pair went to Lord John Hay, another pair to the Duchess of Richmond, and the fifth, made famous as "Looty," to Queen Victoria.

**Y**OU MUST ALL be up and doing your best to support with either your entries or your presence the fifty-eighth annual show of the Westminster Kennel Club, to be held February 12 to 14 in Madison Square Garden, New York City. The writer has been fortunate enough to visit kennel events in many parts of the world, and he has never seen better managed, cleaner, brighter or healthier indoor kennel events than those provided by America's leading show-giving dog club. The W. K. C. had its origin sixty or seventy years ago in the meetings of a coterie of gentlemen who often hunted in the neighborhood of Babylon, Long Island. At the Club House were extensive kennels in which the members' pointers, setters, spaniels and retrievers were housed. The very best of imported and native pointers and setters were placed at the disposal of owners of pedigreed bitches for breeding purposes. In this way the fathers and grandfathers of some of the members of the W. K. C. of today founded a dynasty that remains a most worthy and respected institution.

**I**N THE OCTOBER issue of the "Kennel Gazette," organ of the American Kennel Club, Dr. Edwin Reginald Blamey writes on car sickness, a distressing and highly disagreeable malady from which some dogs suffer whenever taken for a ride in an automobile. Car sickness is a nervous disorder similar to sea sickness in human beings. It is not uncommon; sometimes it is incurable. Occasionally it renders breeding impossible. Some cases are relieved by the administration of sodium bromide, luminal or other sedatives. The following prescription has been used beneficially in many cases: sodium bromide, two drams; elixir of lacto-peptin, up to four ounces. Some cases respond to the administration of half a grain of adrenal cortex once or twice a day for a month.

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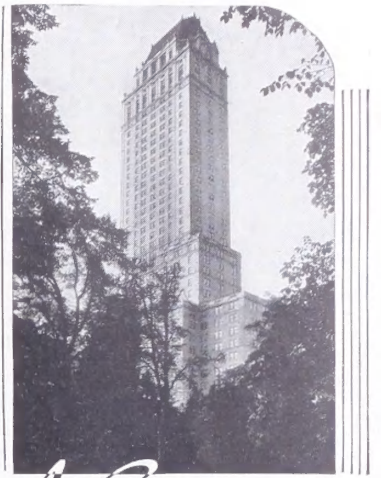
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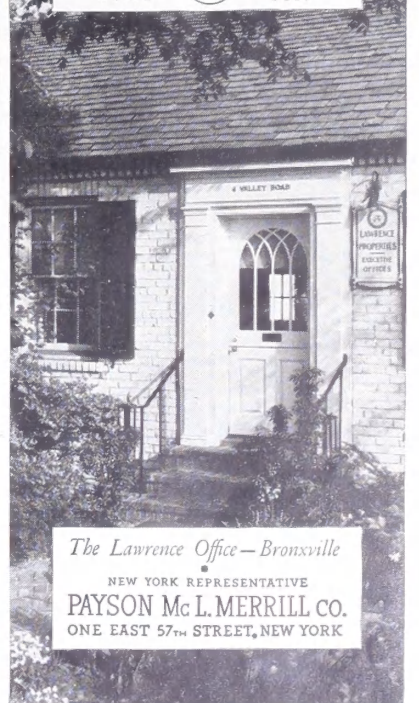
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## ANNOUNCEMENT

AS THIS issue goes to press HOME & FIELD adds to its own the name of HOUSE BEAUTIFUL, joining two distinguished magazines to serve the interests of the home. Much more than a simple linking of publications is involved. Our readers will receive a magazine which in editorial presentation and in size of circulation is second to none in its field.

- HOME & FIELD'S readers have participated in the rapid success which this magazine has made in the fields of home building, decoration and gardening. In a comparatively short period it has reached a position of eminence.
- Now, accelerating the upward swing of HOME & FIELD, the rich tradition of an older magazine has been added. HOUSE BEAUTIFUL has served home builders since 1896, and under the sponsorship of the Atlantic Monthly Company its editors charted the development of taste through the swiftest period of America's growth. Its record has been a splendid statement of editorial integrity and insistence upon the best in American living.
- To the readers of HOUSE BEAUTIFUL who are in one sense losing an old friend, there is assurance that the new one, with increased resources, will bring a richer outlook. We are happy to welcome them to the enlarged family circle, confident that their loyalty will extend into the future with a growing appreciation of this magazine.

THE EDITOR







PHOTOGRAPHS BY EMELIE DANIELSON

Ingredients of a modernized 18th century room. Decorator: James Amster—Bergdorf-Goodman. Colors: brown, citron, gray, white. Paper: pale gray and white bamboo design, Katzenbach & Warren. Seersucker organdie for glass curtains, Lehman-Connor Co. Next, brown and white chenille for upholstery, F. Schumacher & Co. Diagonally woven citron-colored wool and silk (draperies and upholstery). Chair covering, right, deep chartreuse yellow chenille. Chair at left, heavy brown cotton material corded in white plaid. Three fabrics, Carrillo Corporation. Swedish hand-woven rug, brown and white. Brown checked lamp shade. Table top, right, of English 18th century platter



# DECORATION IN THE MAKING

by CAROLA RUST



Swatches: Home & Field will send swatches of any material shown in these "decoration briefs" to readers who request them. Please specify clearly the materials desired

**A**N interior is the sum of all its parts, but when the sum is a practically perfect correlation of the mass of detail from which it grew, it tends to baffle by its very completeness: you can scarcely see the parts for the whole. Therefore HOME & FIELD makes its first outlook on spring decoration a series of groupings that give the key parts for completed interiors. We have gone about spying on the decorators in their workshops, and caught them in the very act of assembling ingredients and building up color, texture, fabric, wall and floor coverings, furniture and accessories into perfectly blended rooms. The results, in five schemes for various types of interiors, you see on these four pages. From time to time we shall show more of these "decoration briefs," or schemes in the making, and we trust they will help to answer the question which comes to us so often from readers: "How do the decorators go about building up their decorative plans?"

THE STARTING POINT in every case rests with yourself, involving decisions regarding style or period, color and atmosphere. Our collections represent the first and perhaps most difficult stage in a room's actual decoration: the assembling of those key parts (draperies, upholstery fabrics, wall and floor coverings, furniture, color) that are to embody your preferences in a concrete manner. Any one of the groups may be expanded into a complete interior by following along the lines established. The settings have been carefully blended for color, fabric, background. You will require more furniture and accessories, of course. Add the pieces your own situation demands, and you'll have the room you want.

Modern classic against forest green walls. Colors: white, green, brown. Rug designed by Raoul Dufy for Bigelow-Sanford in fawn, green, henna and blue on brown. Drapery fabric at left in green and white stripes. The chair is white Chippendale with white leatherseat. Chest painted white with black marbleizing. Upholstery fabric over screen, diagonal-striped frieze. Chair covered in white fur fabric. Setting and accessories, B. Altman







## THE MAKINGS FOR A LIVING ROOM PATTERN

Modern materials joined with French accessories, French and modern furniture. Wall paper: white dogwood design on black with touches of Chinese blue and terra cotta, establishing colors used elsewhere in room. Katzenbach & Warren. Right of paper: henna velvet herringbone. Left, off-white satin herringbone drapery fabric, both from Lehman-Connor. Lower left, white striped chenille and henna taffeta for sofa pillows, both Johnson & Faulkner. Chair at right (Mrs. Dodd's design) covered in henna jaspe taffeta. Rug, white in herringbone chiseled effect. Both, Schumacher. French urns on mantel, French lamp and stand, and small, low French provincial maple table. The setting and all accessories, Mrs. Dodd, Inc.



**Modernized Victorian.** Rug: a Raoul Dufy floral design (Bigelow-Sanford) in browns, reds, blues, greens, very modern in drawing. Victorian chair (designed by Bruce Buttfield), rust satin and white cord. Drapery fabric: striped rust chenille. Furnishings and setting by B. Altman & Co.



**Regency group, below.** Black and gold sofa covered with Lehman-Connor caracul fur fabric. Paper: gold and white fluting design, Katzenbach & Warren. Drapery material on screen, right, is soft white twill; chair upholstered in white herringbone deep pile velvet, both Lehman-Connor. The chartreuse green velvet chaise longue throw, Eleanor Beard. Setting and accessories, James Amster—Bergdorf-Goodman







PHOTOGRAPHS BY ROBERT TEBBS

## PALM BEACH RECIPE, CREOLE STYLE

by ELIZABETH LOUNSBERY

For two reasons this Palm Beach house of Mr. and Mrs. Joseph Snyder is exceptional: first, it is a French Creole design in Florida, where all is Spanish; second, it is built of stone quarried in Cuba, a buff-colored stone similar to travertine. Above, a view across the formal garden and pool toward the iron gates of the patio

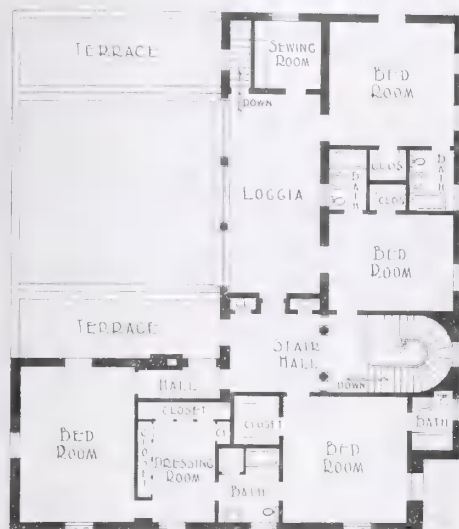
BY THE introduction of this example of Louisiana's finest Creole architecture into a Palm Beach environment, Mr. and Mrs. Joseph Snyder have departed from accepted Florida conventions. The deviation is not only in pleasing contrast to the Spanish house that prevails in Florida, but is especially consistent, in point of construction, with the dictates of a tropical climate. The house, designed by Howard Major, is a faithful disciple of New Orleans' Vieux Carré, reflecting its spirit in the old Creole manner without at all sacrificing the advantages of modern construction.

IT IS DOUBLY pleasing, parenthetically, to find that the old Creole architecture is being perpetuated, at least in type, for the splendor of the originals is fast disappearing in New Orleans with the progress of time and growing neglect. The Vieux Carré itself, dating from the late eighteenth century, constituted the walled city of Nouvelle-Orléans, in which the devastating fire of 1788 left but few of the original wood houses standing. Bermuda stone and plaster construction followed, and with the passing of Louisiana from French domination to Spanish and back to the (Continued on page 63)





SOLARIUM



SECOND FLOOR

By no means the least interesting feature of this spacious house is its plan. Howard Major, the architect, has given the ordinary needs of living many special considerations affording unusual convenience and hospitality. A plan of the ground floor, below, shows the ingenious combination of dining room, game room and bar; the provision for dressing rooms beyond the patio; the broad loggia promising welcome shade. The well planned second floor is at left

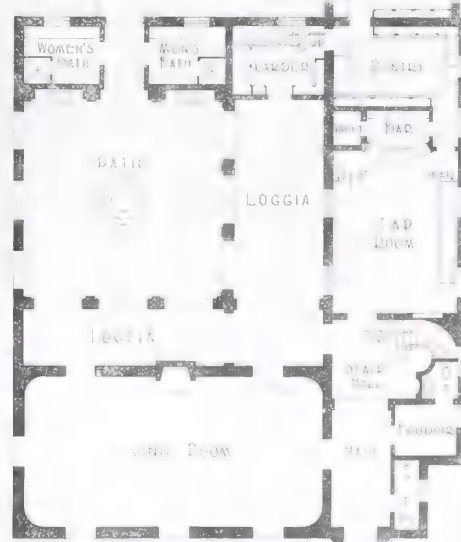


A HOUSE PLANNED  
FOR MANY VISTAS  
IN FLORIDA'S SUN

Though New Orleans may have been its architectural home, the house takes kindly to Florida. A glimpse of the sunny patio, with its small central fountain surrounded by tropic luxuriance, is shown at right. Below, the entrance façade of the house, so eloquent of its Creole ancestry



FIRST FLOOR



FIRST FLOOR







## THE OUTLOOK INDOORS

**T**HIS is one New Year's when Mr. Tennyson's advice does not apply. We are more interested in ringing in the old for 1934 than the new, meaning that we are looking again toward eighteenth century styles in our homes. French and English both, with special emphasis on the latter. Does this mean that we are suddenly cold-shouldering Empire, Regency, Directoire, Victorian? It does not. Good nineteenth century rooms will remain as smart in 1934 and thereafter as they have been these past few years, proof of the axiom that good decoration is not subject to passing flurries of the mode. But something of a reversal of mood is indicated, based, so it seems, upon a resentment against the cheap replicas of noble nineteenth century styles which mushroomed during the recent past. Tricky little copies! A few white urns balanced on flimsy white columns; sleazy swags edged with skimpy fringe.

Let's have more real quality in our homes. There's been a lot of talking and writing the last few years about stylizing our interiors. "Stylizing" is as desirable as ever, but we've come to feel that it is never attainable apart from quality and sincerity in decoration. In other words, tricks for tricks' sake are out. Our homes are no longer putting on a good stunt show calculated to impress others with our own cleverness.

What about modernism? It will persist, of course, in its conservative, well-designed manifestations. Many decorators believe it will constitute the eighteenth century's only strong rival. Others feel that it will prevail less as a style than as an influence, particularly in the textile field. For more and more good Chippendale sofas and Louis XV bergères are being upholstered in lovely solid-tone fabrics of both the rough and furry types.

And now for the highlights of 1934. First, have a look at the New Deal, not political, to be sure, but a pale, almost platinum blond finish for furniture. If you would like to see for yourself, go to James Amster—Bergdorf Goodman, where indifferent or worn old pieces of mahogany, walnut, pine or oak are stripped of their old finish and bleached and limed into a

lovely deal tone, quite the newest and smartest of finishes both in England and here, replacing the dead white painted furniture of the last few years. Mrs. Dodd, Inc., and W. & J. Sloane will also show you furniture in the new deal. A related idea is Wm. Baumgarten & Sons' new bone-colored finish as a substitute for white paint.

And while we're on the subject of finishes, why not protect yourself in 1934 with a resolution to be ultra-exacting about the finish of any furniture you purchase? There is an even greater difference between well and poorly finished furniture than between bad and good dress material.

This year's window treatments are definitely simpler. Valances and swags are no longer ubiquitous—cheap and overdressed windows are responsible for that. By all means have a swagged valance if your room demands it, but have it correct and elegant. Remember: none of you would think of using cheesecloth or flimsy china silk for a formal evening gown. No more should you use any but elegant, rich materials for the stately swags and jabots of an Empire or Directoire drapery. Poles, plain wood or cloth-covered or glass or lacquered brass or black enameled, are much in favor. They, too, demand the most careful kind of draping. Some decorators are turning to valance boards, cloth-covered, mirrored or plain wood, as a clean relief from draped valances, particularly in period rooms with a modern aspect. The draperies hang straight from these cornices instead of being looped back.

**C**OLORS will not be anæmic in 1934, but cleaner, more vivid. Dark walls continue very smart—chocolate, lapis, malachite, amethyst, deep gray and even crimson—and practically always pointed up with white. Katzenbach & Warren have come forward like good Samaritans with a new line of plain papers—in lovely light as well as deeper shades, to save the nerves of the countless overwrought ones who have struggled with the average familiar house painters in an effort to obtain the right color.

Yes, we admit you will continue to see off-white.

Plain rugs will frequently be stimulating also. To illustrate the point of view on color even as applied to period rooms, Baumgarten, for instance, is carpeting an English Tudor room in solid red. Instead of red patterned damask draperies they are using bone-color curtains and trimming

these in red. Instead of red plush and brocade on the highly carved old furniture, bone-colored leather, welted in red.

Fur rugs, long fluffy, shaggy Tibetan dog and domestic sheared sheep, are very good in white or dyed exotic colors. Particularly for boudoir, bedroom or fireside.

A word about mirror and its use. In color it is much favored. Gold mirror is good, particularly for dining tables, but it is a question whether it will remain or soon go out. For backs of hanging bookshelves, picture frames, mirrored lamps, columns and even as a veneer on small chests and cabinets, the clear, gunmetal or frosted mirror is best. For table tops, consoles, walls, screens, mantels and overmantel treatment, frosted mirror or gunmetal blue, bottle green, chartreuse and gold.

**C**EILINGS will often be tinted. Color on the ceiling makes a great difference in light rooms. W. & J. Sloane are doing things with black ceilings. A dull velvet black that has depth. The ceiling disappears altogether and you have the illusion of looking into infinite space. Midnight blue turns the same trick. Try it with a room that is carried out in lemon yellow, gray and white and some black. Or if you have two rooms that open into each other, try colored walls in one, using the same color on the ceiling of the second room, while the walls in the latter establish the color for the first ceiling.

Much indirect lighting will be seen in 1934. Window recesses are being illuminated through hidden sources of light, making sunlight effects even at night. Bookcases and recesses are lighted indirectly.

Foyers are beginning to appear less self-conscious and overdressed. There has been a feeling in the air that if you would like a little Empire in your home, the foyer is the place for it, because of its natural formality. This feeling is evaporating. The foyer is a little more reserved—restrained.

Regarding accessories: popularity of English furniture is responsible for a fresh appreciation of wood—the lovely old English pieces, ash trays, small cabinets, boxes, bowls, and so on of olive, yew, pear, walnut—exquisite in finish and with a beautiful patina.

For those who feel the New Year cannot possibly be worth while without some new period style, there are persistent rumors of a coming Austrian baroque as well as a Venetian French revival. Whether these will actually materialize the next few months will tell. More about them later.





EUGENE HUTCHINSON

## CLIFTON WEBB SETS AN AFTER THEATRE SUPPER

IN mid-December James Amster-Bergdorf Goodman Antique Department presented a series of tables arranged by prominent New Yorkers. There was a formal dinner by Mrs. Pierre Cartier, a small dinner by Miss Lucille Thornton, a luncheon for six by Mrs. William Adey and Miss Leonie Lyon, a champagne breakfast by Mr. Cole Porter, an after-theatre supper by Mr. Clifton Webb, and a midnight supper table by Miss Neysa McMein. Mr. Webb's ingenious arrangement for a small apartment or dinette appears above. One end of the pale white pine board is secured to the wall. The other is suspended by a heavy hemp rope attached to a hook in the molding. The colors are gold, clear crystal and white. The service or cold meat plates are of heavy plate glass with lacquered brass rims, designed by Mr. Amster. The glasses are gold-rimmed. The coffee set is old Victorian in gilt and silver and the china cup is old Spode. The chairs are pine bamboo. Pâté de foie gras and caviar from Fortnum & Mason. All the accessories shown above, from James Amster-Bergdorf Goodman Antique Department.



**Editor's Note:** America still regards modernism in architecture largely as tomorrow's story. In Europe it is yesterday's news, a matter of record. One record of its development in Italy was afforded by Milan's fifth triennial exposition of the arts last summer, and Robert McLaughlin was there to see it. As an established architect and member of Holden, McLaughlin & Associates, and as a pioneer, through American Houses, Inc., in the design of prefabricated modern homes, he can render his report with particular authority



Week-ends out of town are more necessary than ever with the increased tempo of modern living, and this house at Milan's exposition has been designed specifically for comfortable relaxation

## THE ITALIANS

### AGREE ON MODERNISM

by ROBERT W. McLAUGHLIN, JR.

**W**HILE our tremendous exposition was in full swing on the shore of Lake Michigan last summer, a compact little exhibit of the artistic accomplishments of the North Italians was pleasingly staged in the trees of the park at Milan. At Chicago the houses represented a dozen dots on the expansive map of the show; they were nothing on the skyline and they had to be found in order to be seen. At Milan some twenty or thirty houses were the essence of the exposition and they formed a background for the decorative arts. The Chicago houses are the beginning of a trend in American design that we hope and believe will lead somewhere. At Milan we saw accomplishment, the creation of a style. Modern transportation had "arrived" at Chicago, but modern living, or at least that part of life that is expressed by the modern house, was making its first early and important beginnings.

THIS SEEMS TO be an age of individualism in the arts, but the individualist in architecture cannot go far alone. The painter or sculptor is as free as the combinations of his colors or the texture of his clay will allow, but the architect has to find other people who think and feel as he does, or his hands are tied. I cannot think of a really important example of architecture in the past that was not accompanied by other good buildings and was not the outgrowth of an orderly development in design. A well designed house can almost never be just the brain child of a powerful creative



The "minimal" house for the less fortunate members of society can seldom be exciting; but it may be a great improvement over the majority of our insipid and cheerless little houses



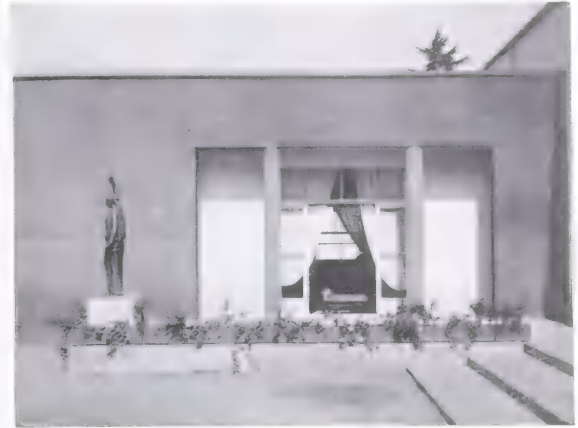
Impregnable from the outside, this colonial home treasures a delightful patio within. Broad and simple surfaces can often be beautiful in themselves and shutters are good defense against sun



personality—other people are involved in its creation and other thought has to lead up to it. That is what makes a style. A style in architecture is the expression of similar thought and accomplishment by a great many people, and these people today must include architects, owners, manufacturers and craftsmen.

THAT IS WHAT has happened in the north of Italy, centering in the architects of Milan, and expressed in the houses of the V Triennale di Milano. In this fifth triennial exposition of the arts we can feel a style, a unity of feeling about houses that forms a solid basis for the individual fancies of the various architects and designers. It is not mass thinking, but simply people thinking and feeling basically alike, that has developed the style there, just as it always has in the centuries which have gone before.

YOU ENTERED THE ground of the show, which might easily have been our own Central Park, through the permanent building which housed the more monumental works of art as well as cabinets of decorative accessories, too numerous to be displayed against the proper backgrounds of the houses. You quickly began your agreeable stroll along the walks of the park and looked at and into the houses, each of which was attractively set in its own environment of trees and shrubs. The houses and buildings were as varied as are the phases of modern life. The minimum house was there, with six or eight examples in different materials; a week-end house, luxurious in its perfect appointments for the comfort of an individual; a house for the mountains and a villa for the Campagna, a house for the head of a manufacturing concern with its office, and a house for an artist with a studio. There was a school, with a classroom intelligently arranged, and there was a hotel for the Pyrenees. A golf club, an apartment house, a church and an art gallery were all there. They were substantially built and from appearances might (Continued on page 56)



Modern design may often share a classic feeling, and nowhere better than in Italy. The urge to take advantage of shadows in architectural planning is hard to resist in the Italian sunlight



This simple exterior holds an interesting plan. The dark wall is of cinder concrete blocks, yet the light green mortar joints make the entire wall appear a soft and restful shade of green



White stucco is varied with lemon yellow and the almost nationalistic terra cotta red of Italy. Color here accentuates the planes of terraces and overhangs without recourse to structural means



The interior court in Italy's modern architecture often forms a transition between the house and its environment. Sculpture is at home here and structural posts are a part of the design



# A FIRST REPORT ON PERFORMANCES

LAST YEAR'S NEW PLANTS AS THEY GREW

UNDER THE AVERAGE GARDEN CONDITIONS

by J. W. JOHNSTON

**T**HOUGH it was by no stretch of the imagination an ideal gardening year, 1933 served admirably as a test of the sixty-four novelties which were presented in the February, 1933, issue of *HOME & FIELD*. While it is indicated that some half a dozen of those introductions will eventually fall by the wayside, the diversity of weather conditions during the growing season makes complete elimination of any one of these novelties impossible at this time. Periods of excessive heat and drought in some sections matched by near flood and cool weather in others within a radius of two hundred miles provided strenuous tests for many of the new plants. All of this followed by the hurricane that hit the eastern seaboard in late August, laying waste gardens by the hundreds, makes me feel that any plant which did even reasonably well under such conditions deserves further consideration before being arbitrarily assigned to the scrap heap where unworthy novelties go.

IN CHECKING OVER the entire list it has been impossible to find even one that did not perform with reasonable satisfaction in some locality. While the truly great plants of the future must be good actors over a wide range of territory, there is ample room for some of the finer ones which will do their best only in certain restricted sections. Since the distribution of this magazine is national, there is full justification for singing the praises of these more erratic performers, recommending them to those climates where they seem to thrive.

ANOTHER FACTOR THAT enters into the success of new plants is the ability of the individual gardener himself. I find that most new plants react well with those growers who have the knowledge and patience to provide special conditions where these are required. It is perfectly true that the foundation of American gardens must be the plants that universally do well under average conditions of treatment. But it is also true that the existence of the plant fancier demands plants upon which great effort must be expended to bring forth their loveliness and which, under the right conditions, repay such effort. It is extremely unfair to blame the introducer in every instance for the failure of a new plant.

AND NOW FOR a review of how the novelties performed. Here is a record of all the plants within the list of sixty-four about which enough positive knowledge exists to justify opinion of their worth. The name given in parentheses is that of the introducer from whom the plant may be secured.

*ASCLEPIAS CURASSAVICA*, *SUNSET Glow* (Max Schling Seedsmen, Inc.), is a new annual butterfly flower that found favor primarily with the advanced plant fancier. Though distribution is as yet limited to this class of grower, it seems worthy of the efforts of an increasing number of gardeners. . . . Three dahlias, Margaret E. Broomall (Success Dahlia Gardens), Amelia Earhart (Major James B. Eastman) and Robert Emmett (Dahliadel Nurseries), might all be termed highly successful. Though through lack of distribution Margaret E. Broomall was seen little as compared with the other two, I found both Amelia Earhart and Robert Emmett under the blue ribbon in every dahlia show visited.

THOUGH LITTLE WAS known about Diener's new giant double white Shasta daisy last winter, in presenting it I said that while it was undoubtedly semi-double rather than double, if even forty percent flowered semi-double, it would be worth while. This proved true. I had the pleasure of inspecting a vase containing about fifteen flowers at the Westchester Show at Rye, N. Y. This plant justifies some enthusiasm in that it presents not only interest in form but possibilities for artistic arrangement. The form from seed is semi-double, and I am informed that the originator is developing from cuttings a stock of true doubles, for it is seemingly impossible to procure seed from the true doubles. So the future holds the probability of really double form in addition to the present semi-double.

*URSINIA PULCHRA*, *JEWEL of the veldt* (Max Schling Seedsmen, Inc.), native of South Africa, proved worth while, but demands full sun for best results. Its carpet of color may well supply a need for rich orange in the low border. . . . The annual *Canterbury bell* (Waller-Franklin Seed Co.), while reported to me as both good and bad, was seen in fine form and colors often enough to convince me of its worth. Providing *Canterbury bells* in the fall months is a real achievement. The promise of two new separate colors in addition to the mixed colors available this year indicates that this plant will take its place in border plantings for fall bloom, just as (Continued on page 62)





## THE NOVELTIES SHOWN

1. A novelty which found high favor with plant fanciers was this annual *asclepias curassavica*, Sunset Glow.
2. The fine climbing rose Blaze was one of the most talked-of novelties. The experts have praised it highly.
3. The semi-dwarf *nicotiana* Breck's Snowstorm. Its blooms stay open in the daytime—are fragrant at night.
4. *Calendula* Sunshine bloomed all season, untroubled by hot weather. A lovely flower with loose petalage.
5. Two new buddleias were introduced last year. This one, a huge grower, is the variety called *magnifica gigantea*.
6. This hardy aster, Wonder of Staefa, aroused wide enthusiasm. It begins to bloom in July and flowers until frost.
7. Dahlia Robert Emmett has been already tested widely in the shows and won blue ribbons during its first year.
8. *Chrysanthemum* Jean Treadway blooms early in the garden and lacks the legginess that some varieties show



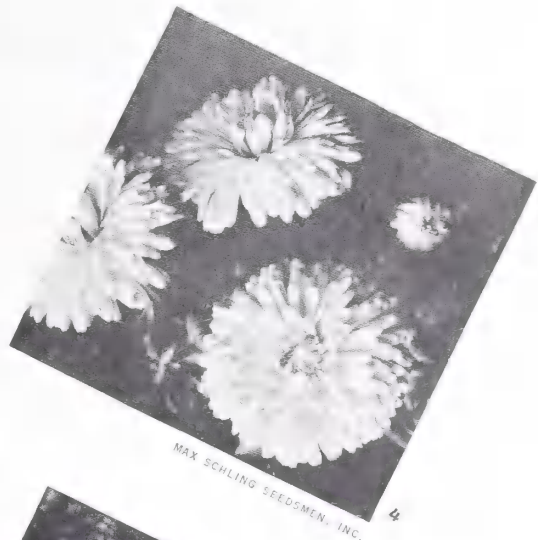
MAX SCHLING SEEDSMEN, INC.



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CHARLES H. TOITY CO.



DAHLIADEL NURSERIES







When faced with "foyer trouble" in their Chicago office the decorating firm of Beverly & Valentine overcame it in typically original fashion. Their problem: a small, boxlike, gloomy space. Their solution: first, to create a niche in the wall shown by building it out about three inches with a composition board. Mirror with a painted design was set into the niche and the walls beside it were painted to simulate Venetian blinds. A basket filled with greens completes the illusion

WITH PAINT AND BUILDING BOARD





PHOTOGRAPHS BY CLARENCE SINCLAIR BULL

## CLASSIC AND WHITE

Light colors, mostly white, and cool, classic lines distinguish this country bedroom. A large wheel-pattern rug covers the floor before the beds. Its ground is cream with heavy white wool fringe for spokes. Bedspreads are in chevron-striped white velvet. Porcelain and crystal are used for lamp bases. Most of the chairs are upholstered in a heavy white velvet. Decorated by Thomas K. Little for the new RKO picture, "The Right to Romance"





# Nursery Windows

BRIGHT PATTERNS, SIMPLE

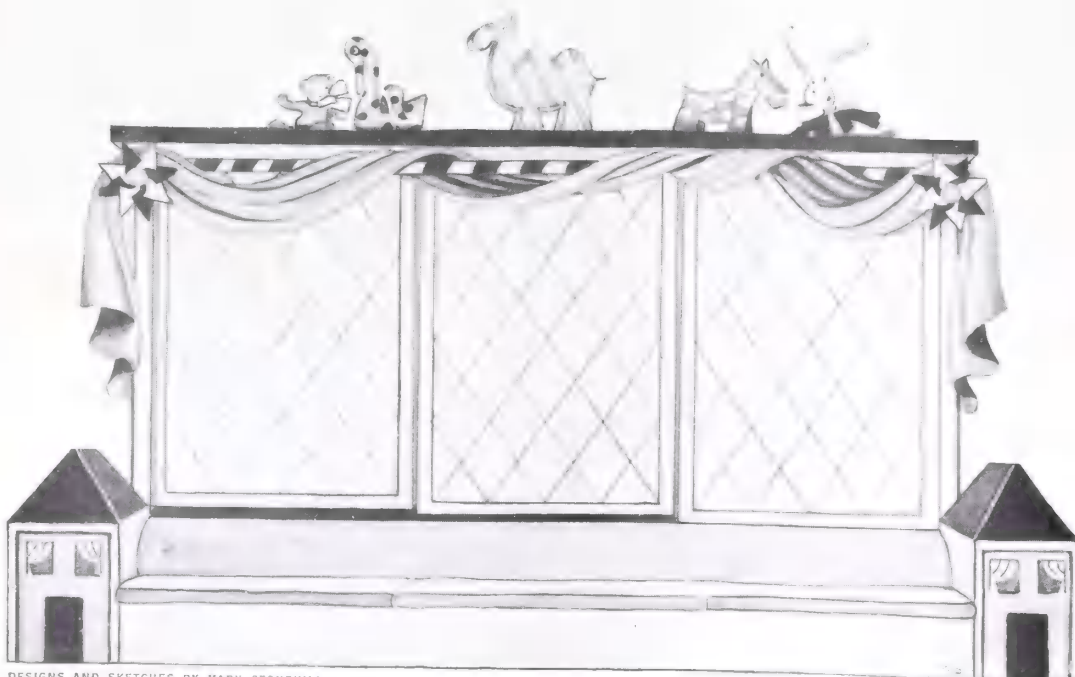
AND INEXPENSIVE TO MAKE



**CIRCUS.** The valance, of light-weight red and yellow awning cloth or terry cloth, is fastened to the wall, topped with a tin pole and flag in blue and white. Blue fringe trims the scallops. Unbleached muslin curtains, very full, are appliquéd with stripes of the valance material. Thick white cotton cord, sewed down outside edge of curtains, is fastened to black wooden pegs. A red-painted iron railing protects the child



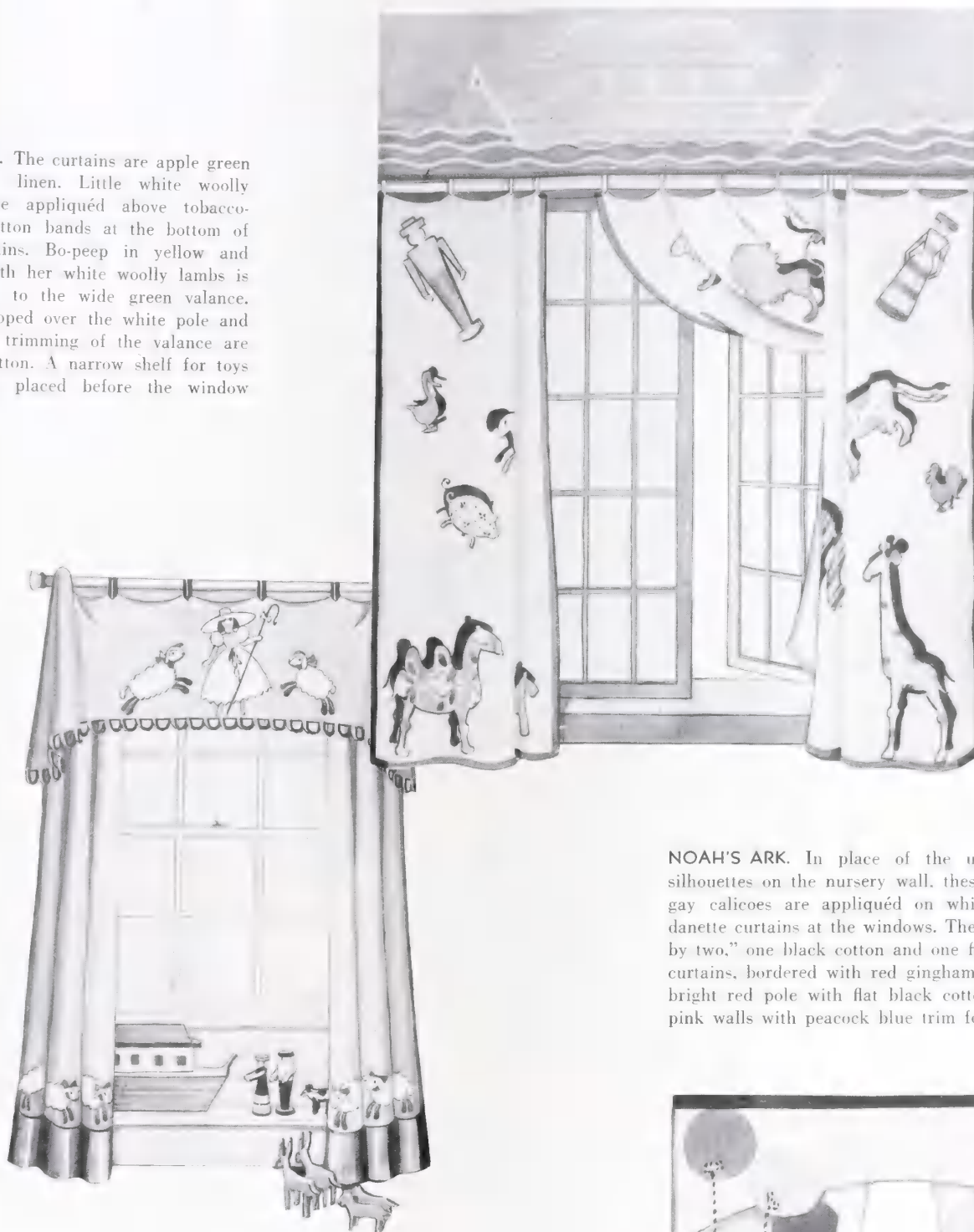
**GARDEN.** Stiff little gingham flowers in pink with green leaves appliquéd on unbleached muslin. Wide band of black sateen at bottom. Cornice board finished with red wire fence, and toys are arranged behind. Roller shade of yellow checked or plaid gingham, scalloped at bottom and trimmed with flowers. Window seat upholstered with same gingham. The cushion is boxed in green gingham. Face of seat is gingham-covered



**PINWHEELS.** Red and white swirling pinwheels, made of celluloid or painted tin, are held in place by yellow supports. Curtains of bright blue Permatex are looped over an ordinary wooden pole painted red and white. A red shelf holds toys. Narrow window seat is upholstered in the same material as the curtains. The painted red and yellow toy cupboards resemble small doll houses

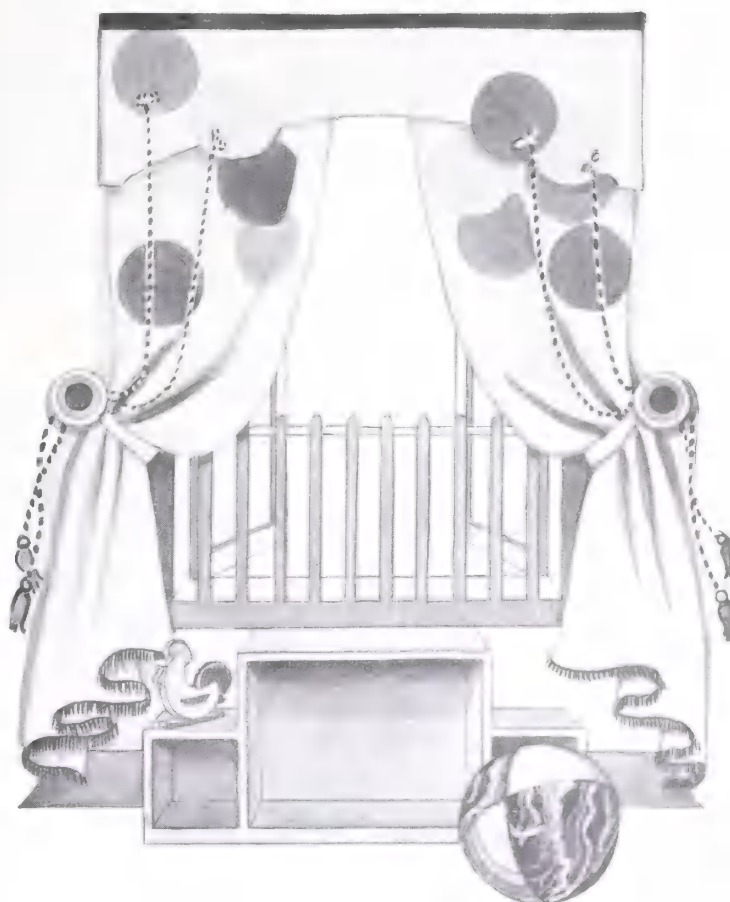


**BO-PEEP.** The curtains are apple green piqué or linen. Little white woolly lambs are appliquéd above tobacco-brown cotton bands at the bottom of the curtains. Bo-peep in yellow and brown with her white woolly lambs is appliquéd to the wide green valance. Straps looped over the white pole and scalloped trimming of the valance are brown cotton. A narrow shelf for toys has been placed before the window



**NOAH'S ARK.** In place of the usual Noah's Ark silhouettes on the nursery wall, these figures made of gay calicoes are appliquéd on white muslin or Sudanette curtains at the windows. The animals are "two by two," one black cotton and one figured calico. The curtains, bordered with red gingham, are hung over a bright red pole with flat black cotton loops. Salmon-pink walls with peacock blue trim for the background

**BALLOONS.** Red, yellow and orange balls of gingham are appliquéd on unbleached muslin curtains. The bottom of the curtains is finished with a three-inch bright red cotton or wool fringe. The valance is of painted tin. The balloon strings are black cable cord looped over the curtain tie-backs and finished with large red wooden beads or red wool tassels. The little red wicket fence in the window (made of wood) forms a guard rail for the small child







# PUNCH

# AND WHAT GOES WITH IT

by EDITH KEY HAINES

**I**T'S a long time since anyone has given a great deal of thought to punch. But now that the ingredients for those fine and mysterious concoctions are available again, there seems every reason why punch should regain its old popularity as a festive accompaniment to festive occasions, either for late afternoon or after the theatre. With it, there is a whole new lore of foods to be learned, as different from those tangy canapés and hors d'œuvre which are the proper twin of the cocktail as the cocktail itself is different from punch. Following each of the recipes for punch given below, there are suggested foods to be served with it.

**EGGNOG. THE RECIPE:** Use eight eggs, beaten separately, one and one quarter cups of granulated sugar, one quart of thick cream whipped, one half pint rye whiskey, one half pint of brandy, two jiggers of rum, and one quarter cup of water. Boil the water with one cup of the sugar until it forms a thread when dropped from a spoon. When cool, beat gradually into the stiffly beaten whites. Add the remaining one quarter cup of sugar to the beaten yolks and beat together. Gradually add and beat in the whiskey and brandy which have been mixed. Then a little at a time add the whites, beating hard after each addition. Gradually add the whipped cream, and beat well together with a rotary beater or a big spoon. Set in refrigerator for three hours. Pour into a punch bowl and sprinkle grated nutmeg on top. (Note: All whiskey may replace brandy, or brandy and rum may be used.) **TO EAT WITH IT:** Baking powder biscuits filled with cream cheese and raisins, or rye bread sandwiches of Smithfield ham and cream cheese. Apple cake. Small turnovers filled with mincemeat or jams. Gingerbread or spice cake. Fruit cake. "Roarts Rings" filled with cream cheese mixed with chopped, preserved ginger. Very small doughnuts. Olives and mixed nuts.

**CHAMPAGNE CUP. THE RECIPE:** Use one quart of champagne, the cut-up peel of two oranges and two sliced lemons, a slice of cucumber peel, a jigger each of brandy and

cointreau, a pint of club soda, a teaspoonful of sugar or more if desired. Place the peels of the oranges, lemons and cucumber in bottom of punch bowl. Over these pour the brandy and cointreau, then the champagne, and lastly the club soda. When mixed, place a large piece of ice in bowl and garnish top of ice with pieces of rock candy and a few slices of orange. **TO EAT WITH IT:** Raisins chopped and mixed with sherry, spread between thin, diamond-shaped slices of white bread. Pâté de fois gras sandwiches, or small pastry shells filled with it. Small turnovers of pastry glazed with white of egg, without filling. Chopped lettuce, mixed with sour cream, a little sugar, lemon juice and salt—spread between thin slices of white bread or Boston brown bread. Sandwiches made with chopped sautéed mushrooms, canned shrimp, or crab meat, cut fine, mixed with cream sauce, on top of rounds of toast. Very small sponge cakes. Macaroons. Any kind of simple cookies, wafers, champagne Chantillys and cashew nuts.

**NEGUS OR MULLED CLARET. THE RECIPE:** Use one quart bottle of claret, two cups of boiling water, one jigger and a half of sherry, the peel from one lemon chopped fine, a half teaspoonful each of nutmeg and cinnamon, and sugar to taste, according to claret. Heat water and lemon peel together until the water bubbles well. Heat the claret with the spices almost to the boiling point; add the boiling water and lemon peel. Keep on warm stove and add the sugar and mix well. Serve hot. It is almost impossible to give the quantity of sugar in most wine recipes as it all depends on the type of wine used. **TO EAT WITH IT:** Toasted and buttered crumpets, Caviarettes filled with cottage cheese, mixed with chopped, salted almonds; no other seasoning. Biscotti con amondella. Biscotti con semolini and paste e pignoli. Chantilly Kookys with poppy seeds. The suggestions that accompany the champagne cup may also be used with mulled claret. (Note: The Italian biscuits are like zwieback with almonds. The paste is like macaroons with pine nuts; the others have small seeds on top. (Continued on page 56)



A formal setting for New Year's eggnog, served in a handsome sterling punch bowl by the Gorham Co. Crown Derby plates and compotes, George Hansen, Inc. Lace cloth, Grande Maison de Blanc. Sterling cups, Gorham. Silver candelabra, Ovington. Some of the foods to accompany the eggnog: baking powder biscuits, specially filled, spice cake, gingerbread, apple cake and mincemeat turnovers



PHOTOGRAPHS BY EMELIE DANIELSON



Claret punch served in a setting of red and white. Tablecloth and napkins alternating red and white (Mosse, Inc.), with red glass cups and plates (B. Altman) on the white squares, white glass (James Amster) on red squares. White Lenox bowl (Mary Ryan) on a mirror decorated with smilax. White Lenox candlesticks, vases, nut dishes and plates, Olivette Falls. Red candles, Will & Bauwer. Suggested foods: buttered crumpets, Caviarettas filled with cottage cheese mixed with salted almonds, or three Italian suggestions, biscotti con amondella, biscotti con semolini, and paste e pignoli





Victorian setting. Fish net cloth edged with cotton fringe, Frances T. Miller, Inc., over old rose satin. Smilax decoration. Pale blue Bristol glass punch bowl, Jessie Leach Rector. Silver mugs, R. Wallace & Sons Mfg. Co. Silver candlesticks, compote filled with grapes, Rogers, Lunt & Bowlen Co. Sheffield cake basket, International Silver Co. Victorian china cake plates from Bruce Buttfeld

For Swedish glögg. Red cellophane net cloth, modern white Swedish design, Jeanette Kilham. Iron kettle enameled in red, wicker cake baskets, Charles R. Ruegger, Inc. Chromium tray under kettle, Ovington. Copper stove, decanter, Hammer, Schlemmer. Glass mugs, Ovington. Copper trays, Chase Brass & Copper Co. Wrought iron candelabra, Albert Bonnier. Nut dish, Rogers, Lunt & Bowlen. Old Georgian silver ladle, George Hansen, Inc. Food to go with glögg: oatmeal, rye or spice cookies, orange cake and almonds







## BOWLS, MUGS, GLASSES AND BEAKERS FOR PUNCH

A group of silver and glass accessories for the service of punch. The old Bristol crystal punch bowl with cover, glasses, tray and ladle decorated in gold are from C. W. Lyon. Clear glass punch bowl and Sheffield basket, Ovington. Sheffield pitcher in grape design and pie crust tray, the International Silver Co. Sterling silver punch bowl by the Watson Company stands next to tray from Brand Chatillon Co. Large silver bowl, mug and beaker, R. Wallace & Sons Mfg. Co. Punch server with metal tip, Abercrombie & Fitch; other from punch set, Pitt Petri





**"Garden tools and weapons occupy large place in the life of the outdoor man"**

**M**ALE and female they were created, and never the twain shall meet, chants the gardener who twists his quotations to fit psychological observations. A man and a woman will agree on houses and what pertains to them, automobiles, travel, sports, all the kaleidoscopic turns of life as they come along. But let a garden phase enter the picture, and cleavage between the sexes immediately becomes acute. Either the man is actually indifferent, and "leaves all that sort of thing to her," or he expresses his views timidly and tentatively, only to be swept by tactful scorn into an oblivion from which he never emerges. If once in awhile he gardens himself, it is alone, in contemplative mood and as the spirit moves, for to progress together in amity and equal active interest with the other sex seems an impossibility.

NOW THIS FACT would not have mattered one whit if the result had not been to push the men off the map as garden-making went on. The women marched triumphantly forward, forming clubs by the hundreds, federating, beautifying, showing, all without benefit of male coöperation. Gardening threatened to be considered a feminine occupation, and the man who expressed an interest in it was looked upon as lacking something fundamentally masculine. Such twaddle was bound to end. It never existed in any other country, and signs point to the dawning of a new and enlightened day here.

WELL THAT THIS should be so, for it may dam the current of subjective garden interests that is sweeping the country and turn the minds of all of us to the fact that fine garden-

# WHEN A MAN GARDENS

A WOMAN'S SUMMING UP OF  
THE MALE POINT OF VIEW

by MRS. JAY CLARK, JR.



DRAWINGS BY GEORGE HUGHES

**"Let a garden phase enter the picture, and cleavage between the sexes immediately becomes acute"**

ing depends upon the production of fine plants, finely used. Broadly speaking—and in such matters the outlook must be as wide as the horizon—the greatest horticulturists have been men. They have been the explorers and creators, and there have been many wisely clever gardeners who have planned to the glory of the world. But in this country, at least, the little gardens, the home plot, the yielding acres (outside of the vegetable purlicues), have been left to the sex that sees a garden chiefly through the glasses of a personal equation. There has been much hue and cry from those who travel up and down the land about the ugliness of village street and close-built town, and farm houses that are mere shelters, while they praise the cottage gardens and flowered lanes in other lands. Whether we shall ever attain to general village and pastoral beauty is an open question, but it will not be answered until a larger proportion of all the population is garden-minded. There must first come about the general male attitude of mind that gardening ranks in seriousness with the production of tangible and concrete commodities. Men must convince themselves that, being the most ancient masculine



occupation in the world, and preceding the lure of Eve by several moons, it is one which they may follow with honor and dignity and the approval of their fellow men.

SUPPOSING THEY TOOK the ascendancy in the matter, how differently would the game be played? Interpretation, grasp of subject and accomplishment would vary in devious ways. Here, as I imagine it, are some of them: Mental attitude. The man approaches his gardening in the same way he does his business: it is a thing to be done for the greatest returns, and the enjoyment comes in the effort expended to bring success. He is keen to do the thing well for his own satisfaction. He cares not a tittle about his neighbor's activities unless the neighbor is counted as a rival. In such an event, he is closely watched with competitive glances, and when the two meet, the conversation is off in a cloud of dust of soils, the aromas of fertilizers, learned discourses on size-rating dahlias, and proud expositions of lily values. He enjoys possession of his garden as he does his other assets, and rarely is he satisfied to potter along. The plants are put through their paces and the gardener watches them perform. If the act is good he rests for a while; if mediocre, he starts over again undaunted. There is usually some special characteristic being sought. It may be size or color or floescence, but methods are seldom haphazard and follow procedures quite as definite as the merchant's or professional's.

**The form of the garden.** Innately the man often has a clear keen outlook as to what is needed in the particular situation his house occupies. If he can be let alone by friend and foe, given his time, and encouraged to think that he has the power and capability to design his own needs, the result will be far superior to any quick-fire production of stereotyped paths, dials, beds and borders. It can't be done in weeks, or probably months, any more than a successful business can be, but given his head and the opportunity, many a man who never thought he had it in him will evolve growing areas which fit the spot they were created for. Then, without realizing it, he'll have broken completely the restraining hobble that garden design is purely for women and the landscape architect.

**Materials.** With men, specializing is a characteristic. It carries out their love of the definite, a fixed purpose as goal, and the one-plant man has produced many of the treasures of the garden. Not that there is always a special liking, but the urge to collect something that began with marbles and milk caps often takes whatever form propinquity and suggestion may offer. "If I were to garden," says the city dweller with prophetic acquisition in his eye, "I should collect one thing, possibly beginning with anemones and reaching in time the zinnias." Again the influence of unsuspected memories may be strong, and the materials desired represent early associations. "If I were to garden," confesses the man who is still boy at heart, "I should have lilacs and peonies, bushy roses that grow tall and smell sweet, and flags and stock and honeysuckles, lemon verbenas and scented geraniums to squeeze and snapdragons to pinch open." (So had his grandmother and mother.) He probably would not say these things aloud, but the plants would appear. Not that the male gardener has sentiment. Far from it. But associations are strong, and his early garden memories are jealously guarded in the same niche as those of his mother's cooking. Special needs of certain spots rarely interest him, unless that particular type happens to be his hobby.

**Special idiosyncrasies.** Garden tools and weapons occupy large place in the life of the outdoor man, for his mechanical instincts demand proper means of doing his work.

Not for him the icepick weeder, the spoon trowel, the hair-pin fastener, or even more humble implements seized upon because the need was there and nothing else. Many a garden owes its inception to the fascinating efficiency of a cultivator, or because fingers itched to see if the sprayer was as good as it looked. As for pruning shears, they are irresistible, and if nothing exists to prune, plant it quickly.

**AS FOR RAIMENT,** the happy gardener chooses a nether garment possessing just enough straps for a belt to do its duty, shoes well worn in sole and leather, upper covering as scanty as the temperature and the family allow, and cap or hat of cherished texture but uncertain form. Such habiliments make for strength of purpose and miracles of agricultural accomplishment. The appearance of the garden rarely bothers the man, for at all times there will be something in it of interest to him, and seldom are visitors encouraged. If they come, that is their outlook. Being human, a sympathetic and understanding attitude of the guest is pleasing, but the gardener is quick to separate real interest from the simulated article, and his achievements are all that matter. There may be an edelweiss brought from afar, one chrysanthemum of desired hue, a rose of many petals or a line of blue violas. They are all his and as such glorify the surroundings. That the Swiss bloom sits forlornly in unsuitable surroundings, or the rose foliage is black spotted, or the violas give a weedy aspect to the corner, those are unobserved details, carrying little weight. He voices no apologetic croonings of this or that, when or how. Until the millenium is reached there is no likelihood that the matter of gardening will ever be pursued by the two sexes hand in hand. But let us rejoice each time the man of the house builds the garden.



"He cares not a tittle about his neighbor's activities unless the neighbor is counted as a rival"





PHOTOGRAPHS BY F. S. LINCOLN



## ONE LIVING SPACE CONVERTIBLE INTO MANY ROOMS

Above, two vistas in the space house with all partitions open. The first shows the living room fireplace, the dining room beyond it to the right, library to the left. The other view, from the library forward, shows parts of dining and living rooms. Furniture by Modernage Furniture Co.

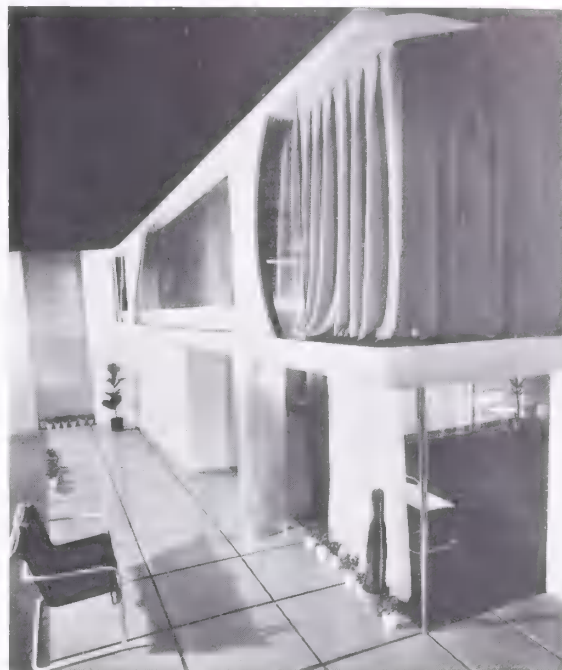
INTELLECTUALLY and scientifically we have pushed our horizons farther and farther into the remote outer regions of space. In the opinion of Mr. Frederick Kiesler, architect, it is time for our homes to expand their horizons also. Actually we are still living in boxes. It is time we lived in space. And as a partial demonstration of what he means, he has erected in the showroom of the Modernage Furniture Company a model of what he considers the ideal one-family house—conceived and maintainable as a single space enclosure by means of walls and tambour doors which are mechanically operated to disappear into walls, or sound-deadening sponge rubber draperies which slide along overhead rails, closing off smaller portions of space when desired. It may be occupied as a single space with segment flowing into segment or as a series of individual units, depending upon requirements. The house is built on different levels, certain rooms calling for lower or loftier ceilings according to their function. The living or main congregating space has a high ceiling, the library a very low one, and to embody still further the significance of a place to which one may retreat with one's thoughts, Mr. Kiesler has placed the library several steps below the level of the living room. The dining room on the other hand, is raised two steps above

the living room level to create an air of slight formality. Bedroom spaces are intimate private places, and again imply low friendly ceilings. All furniture, as planned by Mr. Kiesler, is built in except the chairs. Bedrooms may be made convertible by designing the beds as low couches, or planning for their disappearance into walls.

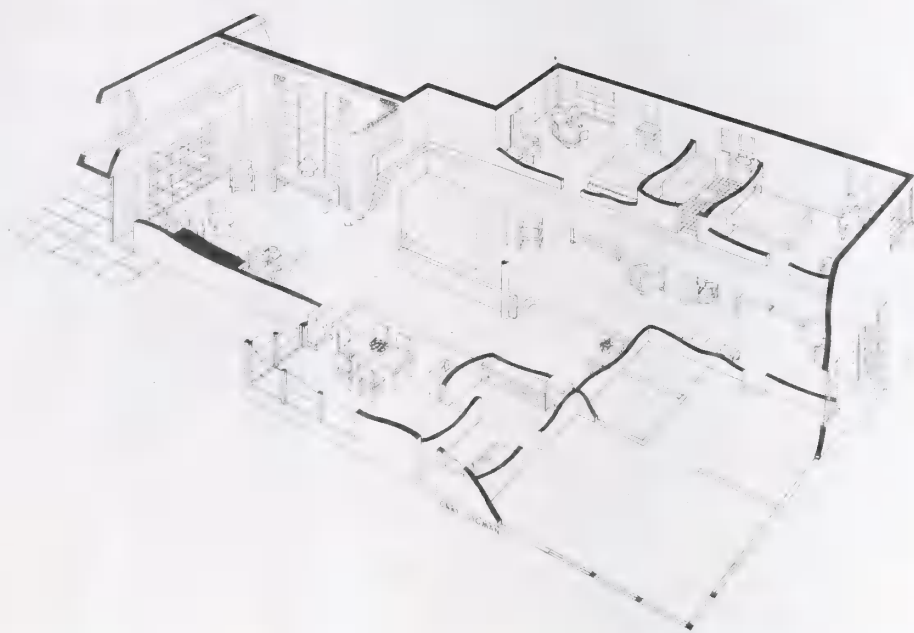
THE ROOF OF a typical "space house" is, of course, one large terrace designed for play and recreation. With about a quarter of it roofed over it may be used for outdoor sleeping. In addition to the roof terrace, Mr. Kiesler's plans include a ground floor terrace off the garden and two other smaller terraces, one for the living room and one for the master bedroom. Owing to restrictions in the Modernage shop, the terraces could not be built. Architecturally the space house depends upon a new principle of construction (the principle of "continuous tension," of which the eggshell represents nature's perfect illustration). This construction eliminates vertical supports inside and out. Columns that appear in the photographs were part of Modernage's store interior, and Mr. Kiesler compromised by sheathing them over with streamlined shells. The exterior of the house must necessarily assume curved contours when it is actually built.



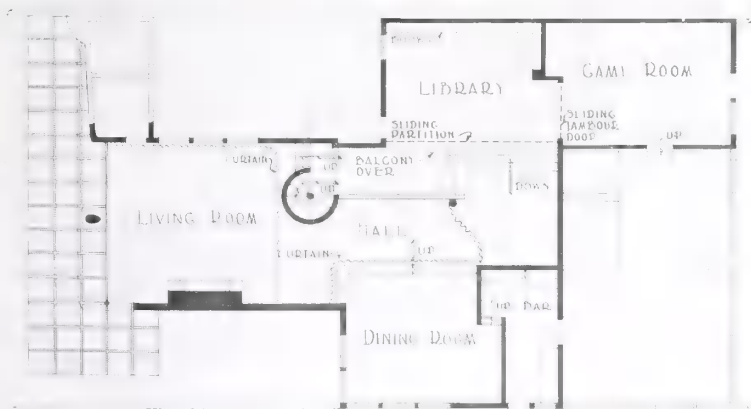
In the perspective projection of the plan, below, heavy outlines indicate the open area resulting when the adjustable partitions, doors and dividing curtains have been opened. Living room, dining room, library and game room thus form a single space. The two rooms in the lower right corner represent a convertible guest room and a music and projection room. On the balcony are two bedrooms, the second of which opens on a terrace which will form the roof of the low-ceilinged guest room



Above, exterior view of the entrance showing the curved, streamlined construction and the sliding glass partitions by which the entire front may be opened. An actual house would need no columns. The one above sheathed in streamlined effect is part of the architecture of Modernage showrooms



The plan, right, of Mr. Kiesler's model space house with a few modifications and deletions imposed by limitations of the Modernage show rooms, where the structure was erected. In heavy outline are shown the rooms that are convertible into a single space by sliding partitions, disappearing doors or by sound-deadening sponge rubber draperies cutting off the rooms

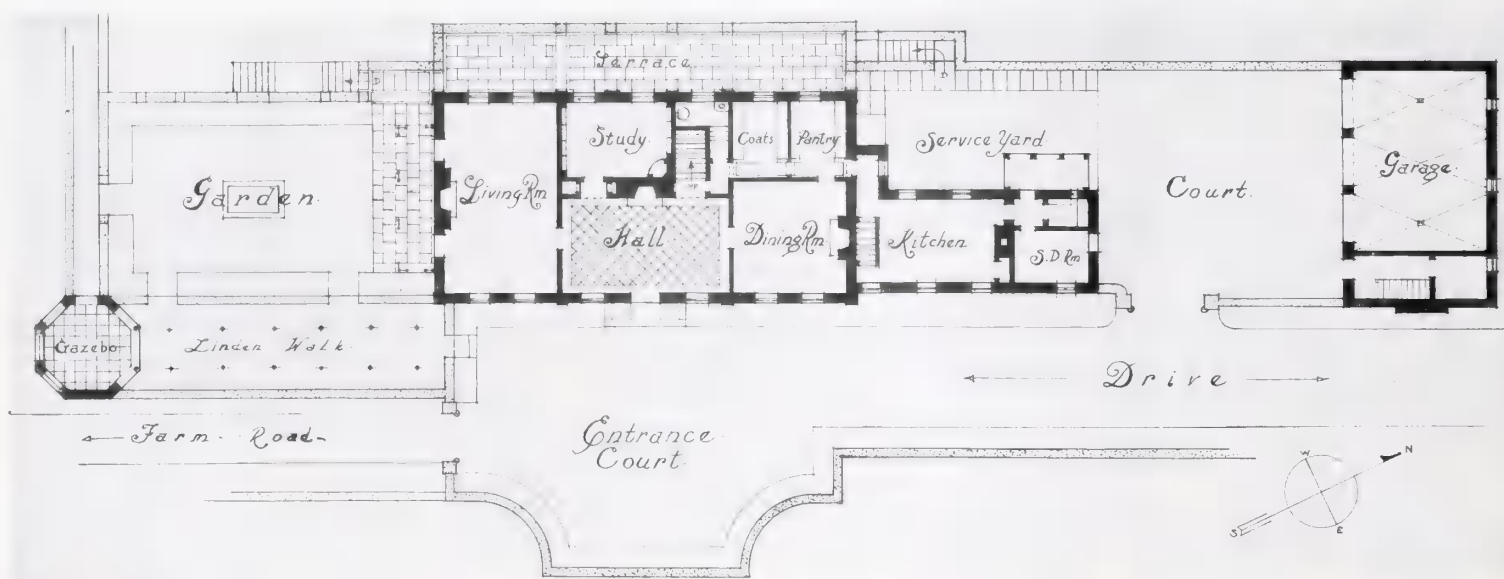




# FARM HOUSE IN THE URBANE FRENCH MANNER

by HAROLD D. EBERLEIN

For all its sophistication, this stucco and stone residence of Mr. William West Frazier, 3rd, near Chestnut Hill, Pennsylvania, is a genuine farm house. It fits into its rolling acres superbly and the farm meadows extend virtually to its walls. Architecturally and by temperament, it is kin to the gentilhommeière so characteristic of provincial France. A floor plan and the main façade are below







A hillside site dictated the arrangement of garden, house, service court and garage. An unusually interesting façade results, as the picture at left shows. The walls are of native rubble stone, smoothly stuccoed, and the trim is all carried out in composition stone. Robert Rodes McGoodwin served as architect

An iron-work porch opens on an enclosed garden at one end, as shown directly below. The view was taken from the amusing stone gazebo at the front corner. At bottom is a glimpse of the house from the rear, showing the wide terrace which overlooks the rolling meadows. The farming lands entirely surround the house

THE house at Renfrew Farm, nestling in a fold of the hills between Roxborough and Barren Hill, just to the west of Chestnut Hill, Pa., is, first of all, a farmhouse planned for a direct and simple mode of life. A place where the master has his horses and cattle, his poultry and sheep, in close proximity to his dwelling, with the cows and sheep grazing up to the walls of the garden and the very border of the entrance lane, while the farm gate and lane open from one side of the forecourt. It is not a pretentious country place surrounded by all the artificial elegancies and accessories that entail expensive upkeep. Further than that, it is an adaptation, and a peculiarly successful one, of the eighteenth century *gentilhomme* or country gentleman's abode of provincial France—an expression typical of one of the most satisfying phases of French domestic architecture. Employment of this type as a basis of inspiration cannot be reckoned an affectation or a mere arbitrary excursion into style archæology, because it so exactly fits the requirements of the case in point.

FINALLY, THE HOUSE itself, along with its immediate adjuncts of garden, garage court, terrace, entrance lane and forecourt, obviously partners the character of its hillside site. The French country gentleman recognized farm animals and their appropriate housing as both necessary and agreeable incidents of rural life. He liked to have them near his own dwelling where he could constantly enjoy (Continued on page 57)





# REFLECTED LIGHT FROM HIDDEN SOURCES

by FRANCES TAYLOR HEARD

**I**NDIRECT lighting, with all its architectural and decorative implications, developed with modernism. And despite its proved adaptability to a wide variety of decorative uses, as well as the obvious one of helping the eyes to see, its possibilities are still hardly appreciated by those who steer clear of the strictly modern. Indirect lighting—that is, diffused, reflected, recessed, or concealed lighting—does not require a contemporary background to be effective. It does not need to be a major structural item. It does not need to be particularly expensive.

WITH THESE NEGATIVE aspects out of the way, consider the positive virtues. On these pages

are pictured and described several types of indirect lighting, both decoratively and structurally. We shall prove, as the prosecuting attorney would put it, that the in-built qualities of good indirect lighting may in reality often be simple out-built tricks as well, and that the success of this form of illumination, both decoratively and from a thoroughly practical point of view, lies in the way it is used as well as in what it illuminates.

ONE FORM OF indirect lighting which will effectively provide the main illumination for a room is the cove type, in which bulbs are hidden in troughs or coves in or below the cornice. Such an (Continued on page 64)



A wall unit designed by the Frink Corporation to achieve cove lighting simply and without great cost

The room at the right is lighted from wooden half-round columns set in each corner of the room and by inset panels beside the fireplace. The panels are merely boxes behind a painted wood molding. Both arrangements are simply contrived. The room, at John Wanamaker's, was designed by Robert W. Irwin Co.



EMELIE DANIELSON

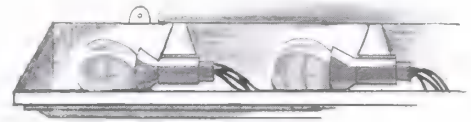




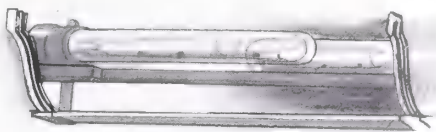
DAVID J. KOSER

Luminous panels, such as one shown at the left, are an important architectural feature in this remodeled room by Kroll Designs. The panel is Micarta. The lights are recessed in troughs that are hidden by the vertical molding placed upon each side

Detail of the trough in the room below. Ordinary Christmas tree lighting has been effectively installed



The trough in the modern room, at right, has the long bulbs most frequently used to give cove lighting



DRAWINGS BY GEORGE HUGHES

Examples of cove lighting appear in the drawings. Units, from General Electric Co., are easy to install. Above, a Chippendale dining room has troughs concealed in wood cornices above ornamental panels. Left, a modern room uses a metal fixture with removable glass panels hung below the cornice line on a bracket





A pink and white combination of seashore polygonella, with strawflowers and the steepled celosia spicata, one of the cockscomb family

IN a débutante's diary a dried rosebud may hold the memory of a kiss, swiftly taken under a friendly shadow. Grandmother used to cherish dried flowers for other reasons. Her huge bunches of spent hydrangeas or seasoned pampas grass were arranged with utilitarian design to hide the ugliness of a disused fireplace, or to lighten the dull corner of a hall. Today the modern woman with her growing knowledge of flowers and shrubs, by some subtle trick of combining sentiment with utility, is finding new possibilities for all that rich harvest which waits when summer is over, and is using it with good taste for winter decoration indoors.

HER INGENUITY HAS discovered, too, the uses of the natural harvest which is spread out over woods, fields, and salt meadows. In the treasured wild sea lavender, bayberry or misty polygonella she smells again the salt of sea-swept winds, and in red alderberries,

## WINTER BOUQUETS

by MARIAN CUTHBERT WALKER

wild brier hips, hooked teasels, and plump brown cattails she knows anew the joy of the real treasure hunter.

IN HER CULTIVATED garden, however, the autumn fruiting which may be brought indoors to bring charm and interest is the result of definite planning and cultural knowledge. Because most of the flowers so used are annuals, and have besides a peculiarly sturdy quality in their texture, they fit very poorly into the perennial garden, even as fillers. They will thrive best in a separate growing bed, well drained, and in full sun, where their blooms have space to reach colorful perfection. With the increasing interest in the winter bouquet a wide choice is now being offered. Celosia spicata, that least known of the cockscomb group, is surprisingly different and charming. Its narrow flowers, tipped with lilac-pink, supply the "steeple" quality so necessary in flower arrangement, and are useful all summer for cutting. The Chinese woolflower, celosia Childsii, with woolly crimson, pink or yellow heads may be used also in the shrub border to supply gorgeous color. Globe amaranth, gomphrena, with graceful, clover-shaped blooms, comes in mixture only with white, orange and a magenta red. Many seedsmen are offering an "everlasting collection," which includes this variety, together with the rose everlasting, acroclinium, and the single Swan River everlasting, rhodanthe. No collection, of course, could be complete without the usual double strawflowers, or helichrysums. The winged everlasting, ammobium alatum, with yellow disc in a large white flower, and the immortelle, which offers the more unusual purple, are both valuable. In contrast to these more sturdy flowers an annual that offers the necessary "mist" flowers for bouquets and for drying purposes is statice sinuata. It may be purchased now not only in mixture but in separate strains of rose, a lovely lemon-yellow and in a new dark blue. All statice is very slow to germinate and should be carefully planted.

OF COURSE, THERE are in the perennial bed those old and hardy (Continued on page 64)



## PLAN A PATCH OF FLOWERS

### TO DRY FOR ANOTHER YEAR

The gardener's plans are always a year ahead of accomplishment. Some of the choices for these winter bouquets may already be in your borders. Others should be ordered as soon as the spring catalogues are available so they may be gathered in for next winter. The article suggests many little-considered plants

THE BOUQUETS: 1. Red rose hips and silver honesty make a simple arrangement in a low container which is interestingly mottled in turquoise blue. 2. The dainty gauze of artemisia Silver King forms a background for the red fruits of the evonymus bush. Container of satine crystal from Schoemaker & Co. 3. An orange and olive-green piece of old pottery repeats the colorings of Chinese lantern pods and olive-green leaves of Job's tears, cut before their prime. 4. Wild marsh and cultivated garden are harvested for a grouping of babysbreath, purple beautyberry and brown cattail in an unglazed bisque-hued urn. 5. If glass holders are used for dried flowers and berries they should be translucent but not transparent. Red alderberries, gray bayberries and silver honesty. 6. The new artemisia Silver Beauty (a novelty for this spring) bears gray spikes that are a fine foil for the burnt oranges and reds that show in the bittersweet



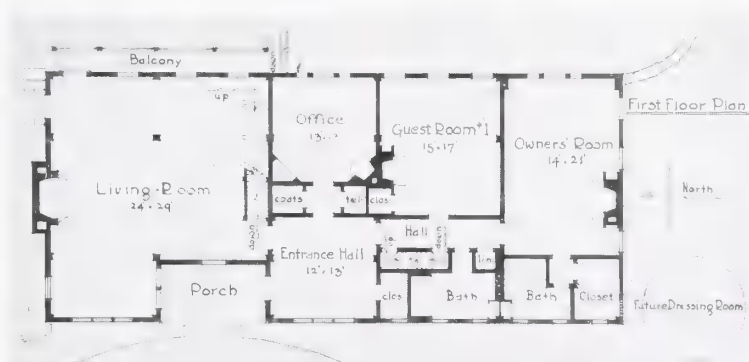


# SUCCESS STORY OF AN UNASSUMING BARN

PHOTOGRAPHS BY EMLIE DANIELSON



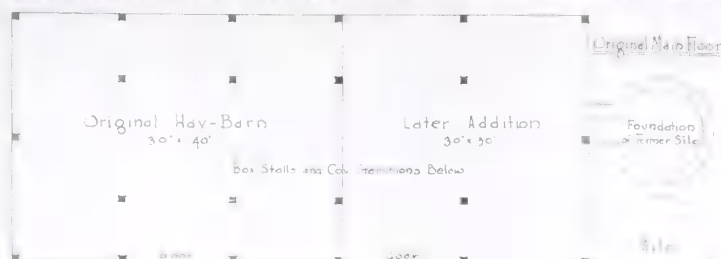
AN OLD BARN AT WASHINGTON, CONNECTICUT, BECAME A SUMMER RESIDENCE FOR MR. AND MRS. MERRELL CLARK



THE FIRST FLOOR IS GIVEN OVER  
COMPLETELY TO LIVING QUARTERS



THE ORIGINAL STRUCTURE FOUND  
BY THE ARCHITECT, A. H. PIERCE



OLD BEAMS WERE USED TO MARK  
DIVISIONS OF THE NEW ROOMS



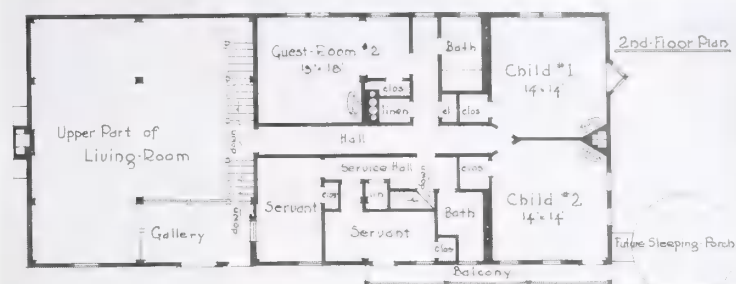
# INGENUITY, PATIENCE AND

## ECONOMY BOLSTER THE PLOT

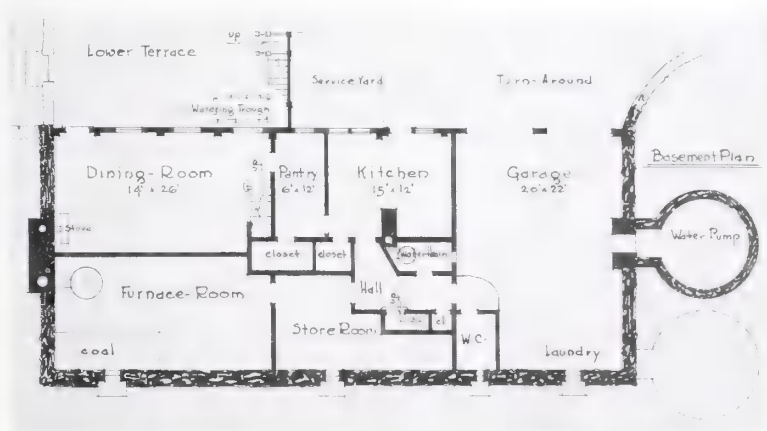
by LOUISE BONNEY

A VICTORIAN barn, a silo, an old apple orchard, a magnificent view of a Connecticut valley—these are the characters and background of a remodeling story concocted by Mr. and Mrs. Merrell Clark and whipped into shape near Washington, Conn., by architect A. H. Pierce. The plot, according to Mr. Pierce, seems to be that the architecture and the decoration of a house should not be divorced even if the architect has to turn decorator to prove it. The sub-plot reveals definite “designs for living” for depressed times which can be evolved by fair means, an active imagination, and a limited budget. To get on with the story—

THE FRAME OF this particular barn was “sound as a nut.” The space was sufficient for the three floors and the living quarters which Mr. and Mrs. Clark demanded. The silo, the cupola, and the old red paint, so much a part of Connecticut landscapes, were decorative in themselves. All that was necessary before details of remodeling were started was to correct a list to leeward which decades of prevailing winds had developed. The local carpenter waited patiently for the right blustery day



FOUR BEDROOMS AND TWO BATHS OCCUPY THE SECOND FLOOR



DINING ROOM AND SERVICE QUARTERS IN THE BASEMENT



LEFT, REAR OF THE OLD BARN, WITH THE REMODELED STRUCTURE TAKEN FROM THE OPPOSITE ANGLE BESIDE IT



## BRIGHT COLORS BRING GAIETY INSIDE THE BARN

All-important in the owners' bedroom as elsewhere is the use of freshly matched colors. Dusty pink paper and brown and white rosettes key with brown and white in gingham, brown and pinks in the chintzes. This scheme holds the varied furniture, too, in a satisfying harmony



The dining room in the basement contrasts white walls, a red brick floor and paint in bright blue. A dresser specially designed by Mr. Pierce is the note to which Henri II, Louis XIII and Italian seventeenth century pieces are so pleasantly tuned. It was decorated by Buffy in gay colors



and then braced the huge structure as it was blown into balance by contrary winds. This accounted for the original building cost. The architect then started to work from the inside out. He had a sound structure seventy feet long and thirty wide. The problem was to convert it into a country house with at least five bedrooms and three baths in the main portion of the house, and two bedrooms and bath in the servants' quarters, with garage, laundry, heating plant, water system. The accompanying plans show how the problem was solved architecturally.

THE STRUCTURE WAS the familiar one of upright beams supporting long horizontal ones which formed a shell for vertical siding—the opposite of house construction. This type is strong enough to stand any kind of downward push, so that the only addition necessary was interior wall studding. In its original form the cow stanchions and box stalls were in the basement, facing the valley view on the one side and carved into the hill on the other. This level became dining (*Continued on page 63*)



Architecturally the living room is still close to the old barn, yet it has become thoroughly livable. All original beams and timbers are in view and the walls are building board unadorned except for a pattern of shiny copper roofing nails. A simple stair ascends to a landing at the second floor, then to a "musicians' gallery" over the entrance, thus giving an effect of unusual height. Wagon wheels and old carriage steps form candelabra

A pair of ugly 1900 beds were deprived of their headboards in favor of footboards turned back to front and painted for one of the guest rooms. Added high posts support canopies of green dimity striped and fringed in white. Handkerchief linen, white with Robin Hood green dots, is used for the spreads. The wall paper is brightly sprigged in green and red. Paint gives unity to the furniture







PHOTOGRAPHS BY EMELIE DANIELSON

## AIDS TO SERVICE

ALL sorts of accompaniments to repeal. Claret jug, top left, and decanter next to it, Wm. H. Plummer & Co. Thistle design liquor bottle, Abercrombie & Fitch. Tantalus set, Lewis & Conger. Wine decanter, Ovington Bros. Co. Whiskey jug, Hammacher, Schlemmer. Crystal decanter, Plummer. Sherry decanter, glasses and tray, Ovington. Chromium bottle labels, Lewis & Conger. Coolers: two-bottle type and the glass one, also the metal bottle holder, Abercrombie. Fine Sheffield cooler, Belmont Galleries. Basket for serving old wines, Lewis & Conger. Decanting funnel, Hammacher, Schlemmer. Wooden handle corkscrew, two at extreme right and champagne swizzlers, Abercrombie. Other, Hammacher, Schlemmer.



# WINE CELLARS IN A HURRY

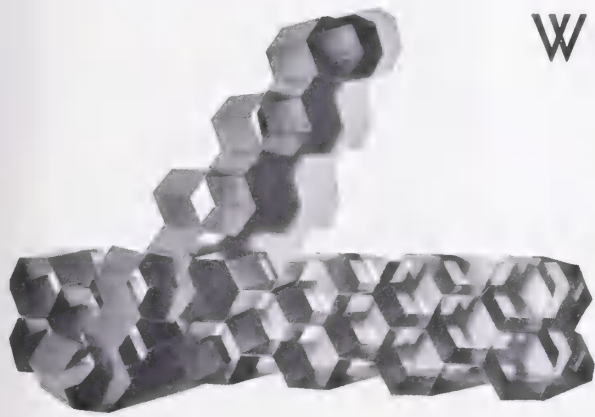
## SIMPLE RACKS AND CABINETS

### TO FIT CLOSET OR BASEMENT

**A**FTER thirteen years of public frustration, Americans are preparing for the best. They are reading reams of advice to incipient bibbers. They are rapidly qualifying as connoisseurs of wines and liquors in every drawing room in the land. They are told what to drink with what foods. How to chill which wines, and what glasses to use. What vintages of what vineyards are the choicest. They are informed that all wines worth drinking should be kept quiet, like a feverish patient. They have not, alas, been told how to keep the patient quiet. Appropriately enough, here's how.

**GOOD WINE**—ANY good wine—should be disturbed as little as possible once it has been bottled. There are plenty of reasons for this, but the fact is all that matters here. Furthermore, any wine fit to drink should be protected from the air, indeed from any kind of contamination. To these ends, then, you must keep your foil seals dry and your corks wet. These are the essentials for storing wine: keep the bottles where you can get at one without disturbing the others; keep them on their sides, flat or tilted up slightly with their corks kept wet; don't allow foil seals to become moldy lest they contaminate the wine through the moist cork. (As a fourth rule, don't worry too much about the third one. You probably won't have that happen for some time to come.)

**ALL THIS** IS simple enough if you have a large basement with out-of-the-way closets. For the small home owner or the apartment dweller, it is something of a problem. And in any event, to provide proper storage simply and without too great expense is often downright difficult. Consider the requirements. What you need is virtually an individual shelf for every bottle. Then only can you keep a *(Continued on page 55)*



Sections of metal honeycombs like these fit into any size storage rack you may plan for small closet or cellar. They require a minimum amount of space



GASTON SUDAKA

This home-made wine rack, like the other storage bins illustrated, is described fully in the course of the article above



Interlocking rows of metal honeycombs and storage cabinets come ready-made and are inexpensive. Universal Fixture Corp.



# PARADE OF TREES THAT FLOWER

by HELEN VAN PELT WILSON

LIVING in the orchard country in spring is perilous to routine. One settles into a state of permanent intoxication which extends from the flowering of the first peaches in April to the drifting away on a May breeze of the last scented apple blossom petal. Unless one is a farmer, anxiously scanning sky and earth for the proper signs of a prosperous season, a prosaic state of mind is quite impossible. Yet the beauty of this season need not be limited entirely to those who live in apple, peach or cherry country. Every lawn may have flowering trees of some kind not only during the spring period of fruit tree splendor but in most of the other months, too. Indeed, it's possible from March to November to enjoy some tree in blossom.

BEFORE SELECTING TREES to bloom each month, however, the gardener must understand the value of flowering trees in his landscape picture, for placing is all-important. The least considered and still among the loveliest are the larger flowering trees which grow tall enough to make them valuable for shade or boundary screen. Plant the redbud, pink and white horsechestnuts, the tuliptree, empress tree, locusts and yellow-wood for (Continued on page 61)

Although fruit trees in blossom are frequently part of the garden picture, Home & Field doubts that the landscape possibilities of the larger flowering trees are often enough considered. This article lists types that bloom from March to November



FRINGETREE

J. HORACE MC FARLAND CO.



JAPANESE FLOWERING CHERRY



The fringetree on the opposite page shows white silken trimmings in June. A striking type for specimen planting in an open spot on the lawn. The yellow-wood tree (shown below) produces white wistarialike blooms in early summer. It rarely reaches higher than forty feet and is resistant to drought



YELLOW-WOOD

J. HORACE MC FARLAND CO.



LINDEN

HARRY G. HEALY

American lindens, above, superbly placed to flank the entrance of Mrs. Celia G. Wyck-off's house at Great Neck, Long Island. The landscape architect was Clarence Fowler. A dramatic use of such tree material gives not only beauty but perspective to the picture



HARRY G. HEALY



LABURNAM

J. HORACE MC FARLAND CO.

The laburnam or goldenchain tree (above) is a slow grower, but its long yellow blossoms are rich in beauty. Left, an inspired effect of Japanese flowering cherries on the Long Island estate of William R. Coe. Here bright accents are created against evergreen foliage



## FLORIDA CHANGES ITS POINT OF VIEW

**A**RCHITECTURAL tastes change, and just now, to judge by the new houses built during the past four years, Floridans have gone both modern and native at the same time. The two are not so much opposed as you might think, native in this case meaning the pueblo type dwelling of the Southwest, which was always half-modern anyway. At any rate, the new houses are showing much less of the Spanish influence which has hitherto been the first consideration of Florida architecture, and much more of a tendency to work out something distinctly their own. Besides design, there seems to be a good bit more attention to sound planning. Economy of materials, space and ornament have become dominant considerations.

OF THE OUTWARD signs of this changing spirit, the first is traceable either to a frank and individual use of modern principles in the design of line and mass or to the pueblo influence. The result is similar in either case. We see in the newer Florida houses the thick walls, deep window and door reveals, often splayed or rounded, as well as the elliptical or parabolic arches which are so characteristic of pueblo design. More frankly modern, less geographically traditional, is the arrangement and spacing of windows. Steel casements, more generously scaled, are now to be seen instead of the grilles and jalousies of more florid days.

CONTRIBUTING TO THE cause of economy is an increasing adoption of Spanish Colonial simplicity in the arrangement of balconies and patios. Wood timbers, unadorned, frequently replace more ornate stone or stucco. Many frankly Moorish themes (which never seemed really at home in Florida anyway) have been winnowed out. The accompanying photographs, for example, lack them almost entirely. Ornament, as a rule, is rather sparingly used. Not infrequently, flat red roofing tiles are supplanting the Spanish or barrel type of tile. This adds still further to the freshness of roof lines and the general simplification of the architectural whole. Throughout, a more intelligent and direct use of structural materials—concrete blocks, stucco, tiles, woodwork and wrought iron—is becoming apparent. As witness these examples, selected for photographing by Howard B. Knight, of Palm Beach.

The freshness of plain wall surfaces, marked off by lines either severely straight or simply curving, constitutes one phase of the break with Spanish tradition in Florida. The doorway is modern in its form and feeling. Steel casements are a further modern note. Carlos B. Schoeppl is the architect

Like that at the left, the house below, designed by Frank Wyatt Woods, is at Miami Beach. Here modern motifs are even more apparent, as in the openings for door and windows, the smooth walls and the manner in which the units of the house are assembled. The roof, of course, derives from Spain





IN BOTH FORM AND DETAIL THE  
SPANISH PATTERNS IS AMENDED

Spanish Colonial, in all its informal simplicity, is given its due in the house, right, designed by John & Coulton Skinner at Miami Beach. The entire lack of embellishment on the balcony, with its iron rail and wood posts, and the use of straight lines throughout form a happy compromise with tradition

By the shapes of the niches around this patio fireplace and by the form of the wide-sweeping arch a contemporary touch is given to the corner, right, speaking of Spain by way of Mexico. The colored tiling depicts scenes from Mexican life. Cast stone is used for the trim. Carlos B. Schoeppl, architect

Stone slabs, with grass between, floor the garage court, lower right. The severe walls are of brick, capped with Cuban tiles. Russel Pancoast, architect. Below, a combination of Mediterranean and modern influences superbly blended into a harmonious whole. Carlos B. Schoeppl was the architect



PHOTOGRAPHS BY MANLEY BROWER STUDIO





# OUR SNAG DEPARTMENT

by ARTHUR C. HOLDEN, A. I. A.

The way of the home owner is frequently hard and is almost always beset with minor perplexities which a few expert words of advice, properly applied, will remove. In this department Arthur C. Holden, well known New York architect, endeavors to level out the snags in the path of Home & Field readers who own or contemplate owning homes

**P**ROBLEM 165. We are anxious to have suggestions for fencing. What is a practical and attractive type of fence to shut off the garage yard and vegetable garden to give it the desired seclusion and privacy from the road?

**ANSWER:** Of course the type of fence you use will depend largely upon the general spirit and character of your place. We are reproducing below a drawing which appeared in HOME & FIELD for May, 1933, to illustrate an article, "The Fence for Every Use." The picture presents a general view of an average suburban home of good size with seven kinds of fencing shown in magnified detail. You will note that in connection with the garage and garden areas wood hurdle fence, wire mesh, pickets and woven saplings may be used. All are available ready to erect in a wide range of sizes and prices per stock section or running foot. We suggest that you refer to the article we have cited to help you in making

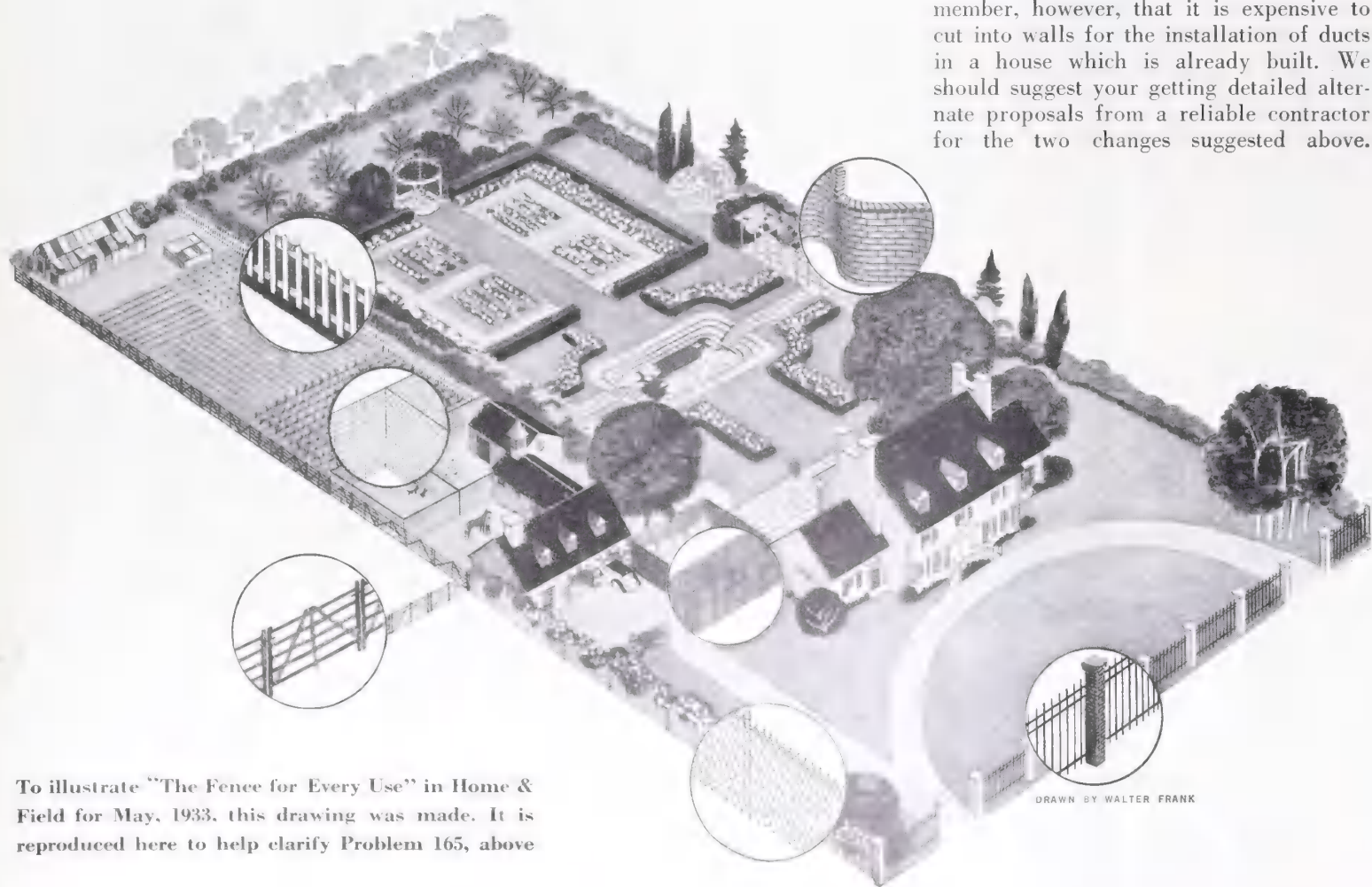
a definite decision as to the type which suits your purpose and personal preference best.

•

**PROBLEM 166.** My heating system is hot water. I want to get rid of my radiators. Someone has told me that I could have a central radiator in the cellar with pipes concealed in the walls. Is this practical?

**ANSWER:** We assume that you object to the unsightliness of the radiators and to the loss of the space which they occupy. The suggestion which has been made to you is in effect that you transform your present system into what is known as an indirect hot water system. The large hot water coil

in the cellar would be enclosed in a sheet-metal box. From this box sheet-metal ducts (not pipes) would lead up through walls and floors to registers and deliver the warmed air in the upper stories. To make such a change might involve you in unreasonable expense. The only reason we can see to justify the attempt would be that you might make your system part direct and part indirect; that is to say the warmed air from the cellar coil would heat only the first floor or the principal rooms, and you would retain the original hot water radiators in the more remote parts of the house. If you desire to eliminate all radiators we should advise your making a complete change and putting in a new warm air heating furnace and a complete modern fan-driven system. Remember, however, that it is expensive to cut into walls for the installation of ducts in a house which is already built. We should suggest your getting detailed alternate proposals from a reliable contractor for the two changes suggested above.



To illustrate "The Fence for Every Use" in Home & Field for May, 1933, this drawing was made. It is reproduced here to help clarify Problem 165, above



This is the first of a series of pages devoted to details on which you will do well to consult with your architect when planning a new home.

# CORNER WINDOWS



*A corner window in a bedroom. The sash, of steel or aluminum, operates separately, to give maximum ventilation. Below, the modern note is carried out in black structural glass.*

*Glass well deserves the added emphasis now placed upon it when it makes possible such a cheery, attractive dining alcove.*

● Although the cost of glass, in itself, is a very minor item in the cost of construction, the *use* of glass and the *choice* of glass are of decidedly major importance. The modern architectural trend places so much emphasis on when and how to employ glass surfaces, both exterior and interior, that a more than casual knowledge of the subject is highly desirable. Your architect and decorator will help you with many extremely interesting suggestions . . . attractive details that can be carried out quite inexpensively. Talk to him about glass. When you do, you will find out why the *improved* product now manufactured by Libbey-Owens-Ford is particularly suited to the new and more rigid requirements that the modern design for dwellings demands of glass.



*Here, the corner window extends floorward only to the level of a desk-top, making an especially pleasant and practical spot for writing or reading.*

LIBBEY-OWENS-FORD GLASS COMPANY,  
TOLEDO, OHIO, manufacturers of Highest  
Quality Flat Drawn Window Glass, Polished  
Plate Glass and Safety Glass; also distributors  
of Figured and Wire Glass manufactured by  
the Blue Ridge Glass Corporation of  
Kingsport, Tennessee.

## LIBBEY · OWENS · FORD QUALITY GLASS



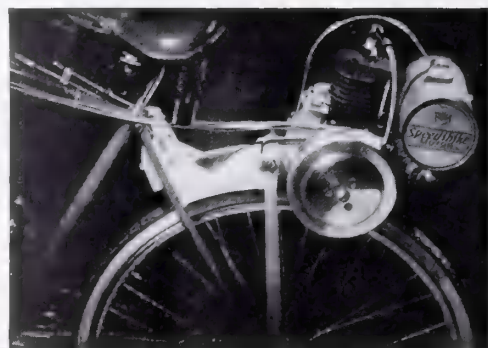
(Windows illustrated on this page, in which all the glass is a product of Libbey-Owens-Ford, are from photographs taken in the Home Planning Section at the World's Fair in Chicago.)





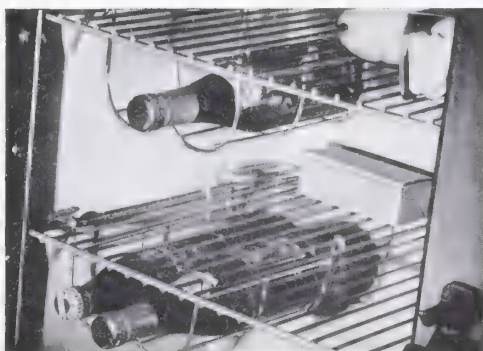
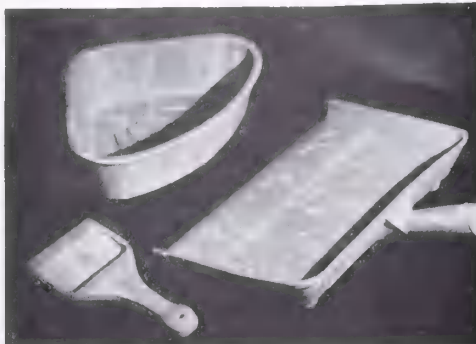
# FIRST INVENTORY FOR 1934

Write to HOME & FIELD Shopping Service, 572 Madison Avenue, New York City, for names of shops where these articles may be bought. The prices are subject to change. Usually there is a mailing charge.



Motor weighing 29 lbs. attaches to frame under seat and changes any model into powered bicycle. It runs 100 miles on one gallon of gasoline. Price.....\$49.75

At right, an innovation in utilitarian objects: dust-pan, sink strainer and sink shovel of rubber. Available in popular colors. Prices are \$.85, \$.85 and \$.35 each



Wire racks such as the two shown above hook onto the shelves of a mechanical refrigerator to give additional storage space for bottles. Price for each rack.....\$.23

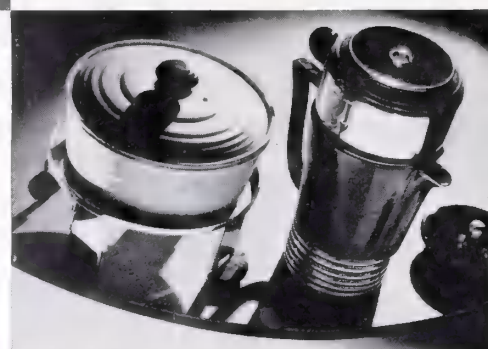
Rubber hose with spray attachment for washing dog. Soap reservoir has lever regulating water flow for rinsing and washing. The brush is removable.....\$2.50



Above, collapsible clothes dryer rack of metal folds into small package and is convenient for traveling. It attaches to the top of an open door. Price...\$1.09

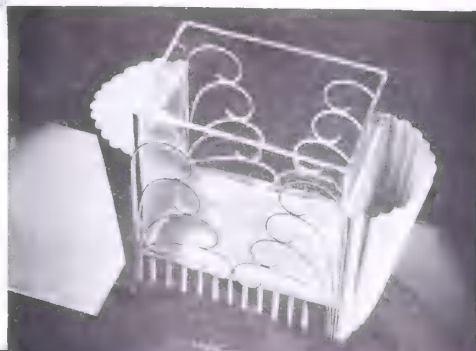


Aquarium below comes in white tôle and has two compartments of fluted metal at the sides to hold flowers. Glass bowl trimmed in metal. Price.....\$17.95



PHOTOGRAPHS BY KOSEK

The chromium-plated electric hot plate equipped with low wattage unit is convenient for keeping food warm at the table. The handles are black. Price.....\$1.25



Drip coffee-maker in black china trimmed with silver bands can be brought to the table; also black and white china casserole with chromium stand.....\$4.49; \$4.64



# Adventuring in SOUTHERN CALIFORNIA



**HELEN:** When I see all this, I can hardly believe we were in New York just three days ago... or that by flying you could be back at the office in less than a day.  
**BILL:** Office? What's an office? I've forgotten already. What I need is plenty of this sunshine!



**HELEN:** Wasn't Catalina fun? Sailing out over the Pacific... I felt like Balboa when we first saw it... and then those glass-bottom boats and the flying fish, and the place where they were taking the South Sea movies!  
**BILL:** Don't forget the deep-sea fishing. There's a *thrill*.



**HELEN:** What marvelous roads! We've been in Los Angeles, Pasadena, Pomona, Long Beach, Santa Monica, Beverly Hills, Hollywood, Glendale—all today.  
**BILL:** A thrill a minute. And plenty more to come... the races, polo, golf tournaments, movie studios...



**HELEN:** No wonder people rave so about the desert... swimming, playing tennis in shorts, riding... we'll go home as brown as Indians.  
**BILL:** This trip is certainly an eye-opener. We'll have to bring the youngsters along next time.



**BILL:** Isn't there an end to the ways to have a good time here? We haven't been wined and dined so, or met so many interesting people in years.  
**HELEN:** And why not? They're here from all over the world. There's only one Hollywood, you know.



**BILL:** What golf courses! Can't decide whether I like the sea-shore or "mountain-top" kind best.  
**HELEN:** I don't think I've ever had such a good time. And yet with all we've done out here, we haven't spent any more than if we'd stayed home.

## You need this economical trip this winter

A CHANGE of scene. A little time off to take stock and regain your perspective. An interesting trip across our changing country. Then Southern California... half-a-dozen vacations in one. Back home again with new enthusiasm, new ideas—really *fit* for the future!

Costs in Southern California are about 16% under the U. S. average the year 'round... and of course you escape the "peak prices" of one-season resorts.

Write, and let us prove how easily you can spend the winter here at no greater cost than staying home.

### Out-of-the-ordinary vacation book, FREE

Won't you let us send you free, a brand new book which tells and pictures all the facts about a Southern California vacation? Includes over 150 gravure photographs, maps, itemized cost schedules and a wealth of authoritative informa-

tion. Rest assured it's no ordinary travel booklet. We'll also gladly send free detailed routing from your home city. Just mark and mail the coupon.

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SOUTHERN CALIFORNIA, LTD.

Come to California for a glorious vacation. Advise anyone not to come seeking employment, lest he be disappointed; but for the tourist, attractions are unlimited.

### MAIL COUPON TODAY

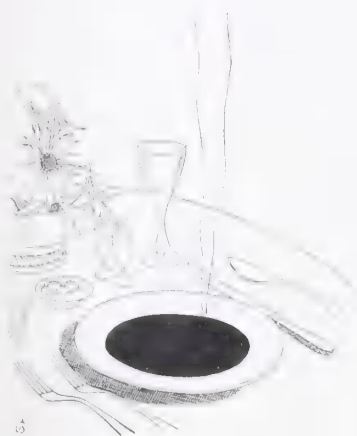
All-Year Club of Southern California, Ltd.  
Dept. U-1, 1151 So. Broadway, Los Angeles, Calif.

Send me free book with complete details (including costs) of a Southern California vacation. Also send free routing by ☐ auto, ☐ rail, ☐ plane, ☐ bus, ☐ steamship. Also send free booklets about counties checked below.

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☐ Orange ☐ Kern ☐ Riverside  
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City \_\_\_\_\_  
State \_\_\_\_\_  
Please Print Name and Address





# TRADE FACTS FOR HOME BUILDERS

If you wish copies of any of the booklets reviewed on this page, write to HOME & FIELD Trade Service Bureau, 572 Madison Avenue, New York. The booklets will be sent to you promptly, without obligation.

## Foods

**THE MOST FAMOUS SOUP IN FRANCE.** A real French-style onion soup is for the first time available in convenient form for your table. This soup, perfected by Jean Vernet, famous French chef, for Hormel, canned food specialists, is made of selected onions sliced and shredded into spoon-size curls and fried in butter. After Parmesan cheese and a rich beef stock are added the can is sealed and the soup cooked. With this method no flavor can escape. GEO. A. HORMEL & CO., AUSTIN, MINN.

**THRIFTY NEW TIPS ON A GRAND OLD FAVORITE** gives tempting recipes and menus in which Heinz Oven-Baked Beans are used. Many interesting dinner menus with Heinz baked beans as the main dish are included, together with suggestive ways of serving baked beans for sandwich fillings, plate dinners, supper snacks and for salads and soups. The high protein content of baked beans makes them an excellent substitute for meat at dinner. H. J. HEINZ CO., PITTSBURGH, PA.

## Home Furnishings

**FINE PERIOD FURNITURE REPRODUCTIONS AT IMPORTANT, TIMELY SAVINGS** offers a collection of McGibbon quality furniture which will be priced substantially higher in the very near future. Many unusual occasional pieces are illustrated and described in this folder. To mention some of them: a Duncan Phyfe drum table, a coffee table of solid mahogany with removable glass tray, a kidney desk of Honduras mahogany, a luxurious club chair, desks, lamps and so on. The McGibbon department of interior decoration is prepared to assist with all problems pertaining to draperies, curtains, upholstery and the like. MCGIBBON, NEW YORK.

**DELTOFT RUGS** introduces an entirely new kind of bathroom, bedroom, boudoir and nursery scatter rug in colored sheet illustrations. These rugs—the newest member of the Deltox rug family—are made of tufted cotton by an exclusive needle process. They have an exquisite silky sheen and a deep luxurious pile and are tufted on a pre-shrunk heavy canvas back which makes them exceptionally sturdy and practical. The patterns and colors in these rugs are more varied than ever before. They are all moderately priced. THE DELTOX RUG CO., OSHKOSH, WIS.

**ELEVEN NEW STYLES.** A brochure illustrated in color showing some recent interesting developments in Simmons twin studio divans, which are equipped with the luxuriously comfortable Beauty-rest mattress and the famous Simmons inner-spring construction. The newest idea in studio couches is that with detachable end tables which can be inserted in the base, thus making attractive studio couch ends and convenient arm rests. The Deluxe studio couch has a lift-up device for raising the lower section to comfortable sleeping heights. Exclusive fabrics in a variety of smart designs are appropriately used to cover these couches. SIMMONS COMPANY, NEW YORK.

## Heaters and Boilers

**HOT WATER ANYTIME, ANYWHERE.** With the M W Automatic Oil-Burning Water Heater both gas and electricity are entirely eliminated and hot water service is now available in all rural and suburban districts as well as in the city. With the self-contained unit there is no wiring, gas piping or connections to be considered. The burner itself contains no moving parts and in contrast to the conventional method of applying the flame only at the bottom of the boiler or tank, seamless steel tubes or flues pierce the boiler from top to bottom and serve as direct passages through which the heat is carried to every part of the boiler. With this heater water at the top is heated almost as quickly as that at the bottom of the tank. The heater has a snap-action water temperature control which operates independently of electric current. HEATER DIVISION, MOTOR WHEEL CORP., LANSING, MICH.

**THE RED PLAGUE** is a pamphlet describing the Whitehead monel metal range boilers, which are practically everlasting. Boilers made of monel are entirely satisfactory in that they resist every form of corrosion and are clean and free from rust inside as well as outside. This modern storage tank, made by the International Nickel Company, is tested to 400 lbs. hydrostatic pressure, a 50 to 100 per cent greater strength than the old-fashioned types. It is surprisingly reasonable in price. Automatic gas water heaters which have storage tanks made of monel metal built in are also available. WHITEHEAD METAL PRODUCTS CO., NEW YORK.

## Thermostat Clocks

**THE THERMOCHRON** marks an outstanding development in room temperature control made possible by a thermostatic electric clock device. As the name implies the Thermochron combines the elements of temperature change and time to obtain the ideal room temperature control heretofore impossible. It actually senses temperature requirements and turns heat on or off before the thermometer registers the need of such changes. The Thermochron maintains a practically unvarying room temperature and represents the utmost in comfort, convenience and economy. MINNEAPOLIS-HONEYWELL REGULATOR CO., MINNEAPOLIS, MINN.

## Electric Outlets

**ELECTRICITY AT YOUR FINGER TIPS** is now available with a Burgess Multiple Outlet. This device—a metal channel made of steel—houses the electric wires and is installed at the top of the baseboard or as a molding around the room. It is zinc-coated to prevent rust and has outlet sockets of standard type. The sockets are flush with the surface. The channel is divided into two sections with grooved joints. It is 3¼ inches deep by 1¼ inches high and is equipped with outlets or plug-in sockets placed at intervals three feet or closer if desired. This type of outlet is simple to install and adds to the comfort and safety of electrical installations. C. F. BURGESS LABORATORIES, INC., MADISON, WIS.

## Sectional Houses and Yards

**HODGSON HOUSES.** An interesting catalogue showing actual photographs of Hodgson sectional houses which have been successfully built in the woods of northern Maine, in the mountainous regions throughout the country and along the bleak Atlantic Coast from Labrador to Florida. Testimonial letters as to the complete satisfaction of these houses under extreme weather conditions together with details concerning their construction are also included in this interestingly compiled catalogue. If none of the plans shown meets your needs, Hodgson will plan a house to suit your taste without obligation. E. F. HODGSON CO., NEW YORK.

**PROTECT-A-YARD** is a catalogue describing a modern, portable, fenced-in play-place for children. The fence is constructed of diamond-mesh wire fabric thoroughly galvanized to insure long service. Each section has a frame of round copper-bearing iron, heavily galvanized. No posts, wire stretchers, nails, staples, post-hole diggers or shovels are necessary to erect this Protect-A-Yard fence. The three posts on each section are so pointed that they can easily be pushed into the ground by hand. BUFFALO WIRE WORKS CO., BUFFALO, N. Y.

## Painting Machines

**AIRLESS PAINTING** describes a new portable painting machine designed in a compact single unit (there is no compressor or other accessory equipment) which plugs into any 110-volt circuit either alternating or direct current. This machine, weighing but 5½ pounds, works many times faster than a brush and it is possible for the operator to paint on an average of 1,500 square feet of wall surface per hour. The paint is thrown out by centrifugal force in a perfectly even, fan-shaped spray which by instantaneous adjustment of the outlet may be varied in width from less than one inch to eighteen inches. The cut-off on all four sides can be held sharp, making it possible to paint door frames, picture moldings and baseboards without spattering. This Norris painting machine applies paint, calcimine or waterproofing materials. ELECTRICAL PAINTING EQUIPMENT CO., INC., NEW YORK.

## Windows

**WHAT'S WHAT ON WINDOWS.** An amusing and interesting story of the origin of windows and the strides made in their development through the introduction of the Silentite Pre-Fit Window Unit offered by the Curtis Companies. This unit has all the advantages of a double-hinged sash without its annoying defects. Instead of putting the wood of the sash next to the wood of the frame, metal is used for all direct contacts between sash and frame. The unit has no clumsy weights, pulleys or sash cords, only two simple springs with a tension scientifically determined to balance the weight of the sash, which is as nearly indestructible as can be made. The metal-to-metal contact gives the window a complete and new kind of weather-stripping which permits a minimum leakage. CURTIS COMPANIES, CLINTON, IOWA.





A simple rack for wines designed by Achille Battaile. It is made of stout angle irons with iron rods to support any desired number of bottles

## Wine Cellars In A Hurry

CONTINUED FROM PAGE 45

check on your stocks, make your withdrawals and additions, and still leave your store undisturbed. With these points in mind, the suggestions illustrated all but explain themselves.

ON PAGE 45, at the top, appears a slightly futuristic array of honeycombs, about eight inches deep, and so arranged that they fit in rows one on top of another. Here are the vitals of a thoroughly adequate wine cellar. The honeycomb strips may be bought in varying lengths and quantities and fitted to any kind of shelving that will hold the necessary weight. They should be set away from the back wall to allow free air circulation. Perforations in the metal are a further help. These honeycombs may be fitted into such steel cabinets as that shown at the bottom of the page. The one photographed is devoted half to wines (210 bottles) and half to liquors. Any combination is possible from stock units, and varying widths and heights are also carried in stock by the manufacturers, the Universal Fixture Corporation. A smaller photograph shows a particularly convenient pantry or closet cabinet for a limited supply. The metal is finished in mahogany, walnut or plain enamel. The doors are secured by a good lock, and the honeycombs and shelving may be varied according to individual requirements. These products are surprisingly inexpensive and will last forever. The cost will vary all the way from about ten cents to twenty-five cents per bottle, depending on size and type.

ON THIS PAGE, above, is sketched perhaps the simplest wine rack of all. It is made of angle-iron supports and iron-rod bottle holders. This one pattern may be made up in any arrangement desired—has been so made for sixty-odd years—by Achille Battaile. Strictly speaking it is a custom-made product, but in effect, any size is a stock size. This type will cost in the neighborhood

of twenty cents a bottle and is probably as simple and satisfactory as anything that can be devised. It is, however, a basement rather than a pantry installation, since it is not inclosed at all unless by grilled wire doors.

ON PAGE 45 appears a drawing which is the brain-child of HOME & FIELD's own wine cellar department. One unit only is shown; it may be multiplied indefinitely in three directions. It is specifically designed for home construction, and while not elegant nor particularly economical of space, it could be built for less than ten cents a bottle. Briefly, it involves two uprights running from floor to ceiling and fastened (to cellar beams here) four or five inches out from the wall. These supports are six inches wide and one inch thick. To these, front and back, are nailed strips of one-by-two-inch board. And upon these are tacked the U-shaped bottle racks made of sheet metal crimped either at home or by the local plumber to form six semi-circular cradles, eight inches in depth and four and one-half inches from trough to trough. In making such a contraption as this, remember that a hole at least four and one-half inches across and up and down must be allowed for each bottle. Any smaller space is not to be recommended.

AS FOR THE strictly tailor-made wine cellar, we have nothing to say here, since obviously any kind of rack, of wood or metal, can be obtained. It is for the keeper of a modest cellar-book, the unambitious home-owner, or the harried apartment denizen that these suggestions are made. And above all, they are readily obtainable. Wine-drinking seems to be coming back in a hurry; people are in a hurry to have their wines. But the wines themselves must not be hurried until they are on the table. These, then, will serve as peaceful havens for their next-to-last interval of relaxation.



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## Italy Writes Modernism Upon The Record

CONTINUED FROM PAGE 19

stand there for years. Exteriors were usually stucco, but sometimes brick or wood. Where stucco was used the colors were varied; in addition to white, areas of lemon yellow and terra cotta red served to accentuate the designs. Most of the houses were carefully studied in relation to their immediate surroundings; rooms unfolded into little open spaces formed by wall or garden. Frescoes were generously used in many instances and sculpture took its place of decorative importance.

THE INTERIORS WERE designed as studies in space. Walls were pushed out and large areas of glass were inserted at the will of the designer. Rooms usually did not exist as four walls with windows and doors, but as spaces in the houses, screened and arranged so as to afford a proper use. You did not feel, as you went through a house, that you were passing from one room to another. Rather did the house as a whole seem to open up; the various parts were separated by screens, pieces of wall, furniture, or curtains. There were a few "stunts" in the show, in addition to the houses in which any North Italian might live. A house for the colonies, Africa presumably, presented a façade with small, shuttered windows, impregnable against attack and against the rays of the sun; inside was a patio, filled with charm. A dwelling for an aviator had a second floor of sleeping quarters, with a gymnasium, and a "fireman's" pole running down the center of a circular stair case, so that the impatient flyer would not be delayed in reaching his plane, which is neatly garaged below. A whole apartment house was built with the first two floors

stripped of finish, so as to show the construction. A small airport was used as a café in the exposition. A modern church showed what beautiful liturgical objects can be designed in modern materials. There was a "horticultural hall," but instead of making you retrace your steps down bewildering aisles, they simply built a long, narrow, serpentine building connecting two points which contained exhibits you would wish to visit anyway.

EACH HOUSE WAS well furnished and supplied with the things we use, all designed in the spirit of the architecture. Life for a craftsman or manufacturer of furniture must be far happier and more productive in Milan than in America. In Milan he can design and manufacture in the prevailing spirit or style and he knows that his products will be used and understood and enjoyed. In America he can only indulge in guesswork as to what a wavering public taste may fancy. He tries to think of what will at the same time be suitable in houses that range from revivals of Greece twice removed to revivals of Victorianism close at hand, from arts and crafts individualisms to apings of modern German and French monstrosities. He usually ends by producing commercial design so characterless as to offend no one, or in desperation decides not to risk the expenditure of new dies and patterns.

UNDOUBTEDLY THE STRONG hand of national feeling has disciplined the otherwise vacillating sensibilities of the Milanese architect into a common sense of design that must form the basis of a style. As a result his individualism has

stronger play, because he has a vocabulary to work with. A vocabulary that belongs to our time is what American architects so frightfully need. We can get that only by arriving at a common understanding of what we are trying to do, and by developing the architectural forms that will do it. By an architectural vocabulary we simply mean the elements that make up the design—the materials used, the ornament, the doorways and windows and the various elements of interior trim.

AT MILAN A style has been developed because there is a common understanding of the way people want to live. The important thing in the houses is the relation of spaces to one another and to the world outside. The houses are aesthetically pleasing because they are carefully studied and utterly suitable settings for the lives that modern Italians want to live. We can produce such settings in America, and we have, besides, another powerful and unifying force as we put the machine to work for us in producing the kind of house in which Americans want to live. That will not mean a mechanization of our lives and of our houses in particular. We saw the first attempts to do this in the houses at Chicago that were built of modern materials. A structural approach is the soundest basis for an architecture, and if we can put the machine to work for us in the antiquated art of building, we can do what Milan has done and more. We lack the compactness and the nationalistic feeling of the Milanese, but we have instruments in "prefabricated" methods of building that they do not dream of using at the present time.

## Punch And What Goes With It

CONTINUED FROM PAGE 26

These are good with wines and can be bought at Italian bakeries.)

**SHERRY FLIP.** THE RECIPE: Use for each person one egg, one and a half jiggers of sherry, and half a tablespoonful of powdered sugar. Place in large cocktail shaker with coarsely cracked ice. Shake well and pour into a punch bowl with a few cubes of ice. When each glass is filled, sprinkle with grated nutmeg. This should be made in small quantities and often so it is not diluted too much by the ice. TO EAT WITH IT: Caviar toast filled with cream cheese mixed with chipped beef, seasoned with very little mayonnaise, or Royal Puffs split and spread with it. Fried oysters on tooth picks. Very thinly sliced, buttered nut bread. Chopped Little Neck or cherrystone clams mixed with cream and seasoned, on rounds of bread or toast. Hard Italian biscuit tarralli con finocchio and fiery little ones, called tarralli con peppi, with pepper to whet the appetite. Jacob's Currant Wafers or any wafers and Chinese lychee nuts.

**EARLY AMERICAN PUNCH.** THE RECIPE: Use two tablespoonfuls of currant jelly, dissolved in a half cup of hot water, one pint of brandy, one pint of rye or bourbon whiskey, one pint of

dry sauterne, two tablespoonfuls of tea (green preferred) strongly steeped in two cups of boiling water, the strained juice of three lemons, two lemons sliced very thin, one orange sliced thin, two tablespoonfuls of diced pineapple, and sugar to taste, as some prefer a dry punch. Pour over a cake of ice or cubes in a punch bowl and allow to stand until cool. TO EAT WITH IT: The same things as with champagne cup.

**HIGH HOUSE NECTAR.** THE RECIPE: Use sherbet or low champagne glasses without hollow stems. Rub rim of each glass with a piece of lemon. Dip in powdered sugar so sugar adheres to rim. Place in bottom of each glass half a brandied peach, stoned, and spread so peach fits snugly in glass. Fill glass with finely shaved ice and pour over these ingredients, mixed together, one half jigger of gin, one quarter jigger of Benedictine or Curaçao, and one quarter jigger of applejack or rum. A large amount of these three may be mixed beforehand, according to the number of glasses needed, allowing a jigger of the mixture for each glass. TO EAT WITH IT: Any kind of small pastries, cookies, scones and Linder Boolm tea wafers. Hazel nuts.

**HET PINT.** (An early Scotch beverage

used for weddings and on New Year morning.) THE RECIPE: Use two pints of mild ale, three eggs well beaten, half a nutmeg grated, half a cup of rye whiskey, and two tablespoonfuls of sugar. Beat the eggs, mix the sugar with three tablespoonfuls of the cold ale and beat into the eggs. Heat the ale and nutmeg to the boiling point, pour gradually over the eggs, beating constantly with a fork, add the whiskey, replace on stove, and heat through without boiling. Remove and pour from one bowl to another about three or four times until blended and smooth. Serve hot. May be kept hot over boiling water. TO EAT WITH IT: Toasted and buttered Triscuits thinly spread with bitter marmalade. Cheese cake (obtained from any bakery). "Nairns Bannocks and Oat Cakes," which come in tin boxes from Scotland. Thinly sliced and buttered pumpnickel. Large prunes steamed until tender, stoned, and stuffed with crumbled Boston brown bread, softened with cream or evaporated milk, and flavored with cinnamon. Cream cheese made into balls with jumbo pecans. Cakes and cookies used with glögg, mentioned later.

**SCOTCH MIST.** THE RECIPE: To each pint of Scotch whiskey add a cup of lemon juice. Flavor with maple syrup



according to the sweetness desired. Place in large cocktail shaker without ice. Shake well. Pour over cubes of ice in a bowl in which there are four sprigs of mint. Add a pint of sparkling water. (This is delicious served as a change from a cocktail.) To EAT WITH IT: Tiny bottled artichokes on toothpicks. Rolled pieces of smoked salmon. Slices of bologna, spread like bread with any cheese or meat spread and dotted with capers. Small pieces of lettuce rolled up with soft cheese inside and held together on a toothpick. Pernot's cocktail crackers, or any of the cocktail crackers on the market.

**MULLED ALE.** THE RECIPE: Use two pints of bitter ale, one cup of rum or brandy, two tablespoonfuls of granulated sugar, and one scant teaspoonful each of powdered cloves, nutmeg and ginger. Heat the ale, sugar and spices to the boiling point, put through a fine strainer and add the rum or brandy, adding more sugar if desired. Heat together just a few minutes and serve at once. This makes about ten small glasses. For a winter's evening by the fire or after the theatre brew it on a chafing dish. Spread a table with a gay oilcloth and on it the electric chafing dish, bottles of ale, spices in jars, bowl of sugar, a fat little bottle of rum, and the food grouped around. To EAT WITH IT: Frankfurter sandwiches. Plain cake. Huntley & Palmer's Cheese Footballs. "Crispbread" in small pieces, heated and buttered with a slice of egg on top, a dot of tongue paste on egg. Cream cheese and Smithfield ham spread mixed and made into balls, served on toothpicks. Bowl of buttered popcorn. Hard-boiled eggs cut in half, spread on top with tomato paste, sweetened with sugar. Devonsheer toast.

**TOM & JERRY.** THE RECIPE: Use for each cup or mug one egg yolk, one dessertspoonful of sugar. Beat together until light and thick. Add one jigger of rum, one half jigger of brandy. Fill the cup with boiling water, stir together and sprinkle with nutmeg. To use this recipe for an "occasion," beat the whites until stiff. Add to the beaten yolks and sugar and beat together, allowing above egg and sugar measurements for each cup used. Pour into a bowl which is on a table set with a hot water kettle, cups, rum and brandy in small decanters, and a small dish of grated whole nutmeg. Allow a table-spoonful of beaten egg mixture for each cup. Add the liquor, boiling water, and sprinkle a little nutmeg on top. To EAT WITH IT: Coffee cake. Torquay Tea Tarts. Beaten biscuits, heated, split and buttered with rounds of ham the size

of biscuits on each half. Dot tops with marmalade or currant jelly, if desired. Biscotti con anisetta, or any of the things suggested for the eggnog may also be used.

**Café au Diable.** THE RECIPE: To make this coffee in a ceremonial way after dinner gives a distinguished and intimate touch to a dinner or supper party. On a small table place a tray with an orange, a lemon, a small decanter of brandy, a pony glass, a bowl of lump sugar, a pot of very hot coffee (enough to serve six persons), a silver or metal bowl, and a ladle. Peel the orange and lemon; cut rinds into one-inch pieces. Place rinds in bowl and pour over them two ponies of the brandy. Light brandy and allow to burn out. Then add the hot coffee and two more ponies of brandy. Light again, stir and ladle out into coffee cups, or into scooped out, half orange rinds which are used as cups. Sugar to taste.

**Glögg.** (This is used in Sweden for Christmas and New Year's.) THE RECIPE: Use one quart of claret or madeira or white wine, one scant pint of pure alcohol spirits, a pint of water, ten whole cloves, ten cardamom seeds, the shells of which have been opened slightly, one stick of cinnamon, half a cup of raisins, half a cup of sweet almonds, and about six bitter almonds, blanched and left whole, two dried figs cut in pieces, half an orange sliced, or three slices of mandarin peel, one quarter to one half cup of granulated sugar to taste, depending on the wine used. Wash spices and raisins well, add to the pint of water, and boil until raisins are softened a little. While hot, add the wine, alcohol, sugar and sliced orange. Heat together, but do not boil. When heated, place in a pot, or use the pot in which the glögg has been heated. Place on top of pot a wire square (the kind that is used for turning out a newly baked cake) with about six lumps or more of sugar on top. Light the glögg and the flame will melt the sugar, which will drip into the wine. Let burn a minute or two and put out flame with cover. The glögg may also be made ahead of time by adding the wine and alcohol after the water is boiled and letting it stand a day, well corked. It is then heated when ready to serve. (Note: Bottled ingredients for glögg come already mixed and may be purchased at Swedish delicatessen stores.) To EAT WITH IT: Oatmeal cookies. Rye cookies. Spice cookies. Orange cake or spice cake. Any simple cake or sugar cookies. Salted almonds. *Editor's Note: Recipes for many foods mentioned will appear in the next issue.*



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## Farm House In The French Manner

CONTINUED FROM PAGE 35

their ownership and readily oversee their condition. He frankly accepted this intimate association as a natural responsibility and pleasure. This unity is happily preserved at Renfrew Farm.

THE HOUSE is built of native stone rubble, smooth-coated with stucco of a pale brown so often seen in the small manors and farmsteads throughout much of the French countryside. The door and window trim, the quoins, the vertical defining bands, the string courses and the cornice are all of composition stone. The roofs are of slate,

THE GARDEN, ENTERED by a gate at the far corner of the forecourt, has the cardinal merits of privacy and intimacy. It is, as it should be, really an enclosed outdoor extension of the house and can be entered from the living-room. With its gazebo, its pool and its simple design, it invites daily occupancy.

BOTH INDOORS AND out, Renfrew Farm bears the aspect of comfort and urbane simplicity. The appeal of the place lies in the happy combination of directness, just proportions, fit materials used with good judgment and harmony.



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# Compass Pointers



BERMUDA NEWS BUREAU

AMONG THE CEDARS BERMUDA REARS GLEAMING PYRAMIDS FOR ITS ROOFS

WE sometimes believe that this department shares a common ancestry with the Mexican jumping bean, for the warmth of unseen sunlight invariably spurs us to feats of spiritual rebellion and modified physical remonstrance against the shell which encompasses us. This conviction recurs at intervals throughout the year, but it is always most urgent when winter sets its teeth and we begin to think about Bermuda. Larva that we are, it is unlikely that we shall be able to hack our way to liberty and the Furness-Bermuda pier. But we have our dreams. Right now they leave a taste of coral in the mouth and tidings of gentle winds in the ear.

## Coral Atoll

THE STRANGE PART of it all is that there is really nothing new about Bermuda from year to year. It is always fresh and resplendent with lazy brilliance. Perhaps the very absence of change makes for a kind of novelty which seems rare and desirable in this mutatory world. To be sure, little coral polyps are growing old and dying all the time, adding their increment to the islands' mother lode. The local railroad is provided with fresh oil and grease and perhaps paint. And little by little the spell becomes harder to resist and harder to break. Whence, then, as they say, comes Bermuda's irresistible magnetism?

There are probably two chief factors involved with the answer. One is the roster of things you do there, or enjoy not doing. The other is the utter foreignness of the islands. Taking the latter first, consider that Bermuda is roughly seven hundred miles from New York—no farther than Chicago—yet it is as alien in atmosphere as the east coast of Africa or the Solomon Islands. It is British territory, and is full of British shillings and shops. Yet it is farther from London than New York. In fact it is farther away than any civilized spot you can name, if for no other reason than because the automobile is unknown

there (except to the fire department). Its architecture is unique, since not only the walls of buildings but the roofs as well are built up of tiered coral rock. These lazy pyramids, gleaming in the sunlight, faintly pinkish, might be out of a prehistoric age, differing only in that they are friendly and intimate to us in the present. Bermuda's sands are not sand at all, but the bones of the islands' original inhabitants, trillions of them, pulverized by the elements and worn smooth by time.

## Familiarity At Its Best

YET FOR ALL its lack of kinship with other earthly outcroppings on the world's oceans, it smacks enough of home, at home's best, to exert the fond charm of familiarity. There are luxurious hotels—the Hamilton, Bermudian, Princess, St. George, Castle Harbour, to name but a few. There are seven golf courses, paved with matchless Bermuda grass. Four of these are of eighteen holes, and one of them is ranked with the truly great courses of the world. There are tennis courts as fine as any to be found on clay or turf or the synthetic foundations that man can devise. There is food, in infinite variety and of an excellence to rival that of the smuggest Paris chefs. Above all there is time—the same kind of time we relish at home but a great deal more of it. Time to eat, to sleep, to play, to think. Time for everything but work. That is Bermuda's only drawback. No matter how long you stay there you will never find time to get anything accomplished. We feel sure that Bermuda hens, if they were other than creatures of habit and congenitally stupid anyway, would never get around to laying eggs. In fact, every time we see an egg, representing as it does a unit in one of the greatest mass production enterprises of this or any age, we marvel at the attention to business which its manufacture involved on the part of some Bermuda fowl.

## Gangplanks Aweigh

WE NEED NOT develop this theme further. Get to Bermuda and other equally impressive thoughts will occur to you. But get there. This involves boats, and no effort is spared by those responsible for them to make the journey pleasant. Before now we have dipped our ensign to the *Monarch* and *Queen of Bermuda*, for example, two dove-gray liners which shuttle gracefully between the harbor at Hamilton and New York's North River. The run is short—only a couple of days—but there could scarcely be an easier transition between the rigors of metropolitan existence and the somnolent luxuries of the islands. For those who like hard sailing, the passage will doubtless afford head winds and plenty of waves; for those who detest the slightest motion underfoot, the trip should raise not a ripple. (This is an advertisement neither for the Furness-Bermuda Line nor the Atlantic ocean—merely our way of indicating that two days en route to Bermuda can be all things to all men, as can also this department, we trust.) Furthermore, they have heated towel racks on these two steamships—an item of gratuitous elegance which has always delighted us. Mention of this fact, so far from being frivolous, will give you a better idea of the superb comforts of the boats than anything else we could say in twice as many words.

Come to think of it, with all the words we have already written we have failed ignominiously to present a clear picture of Bermuda. Call it a portrait, perhaps—one of those sketching commodities which Sargent declared to be a "likeness with something wrong about the mouth." But even Sargent, in his own medium, could not have done justice to Bermuda. Pick your own medium, which need be nothing more technical than a receptive mood, and make your own picture from the living model. Your talent will surprise you.





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## HOME & FIELD TRAVEL BUREAU

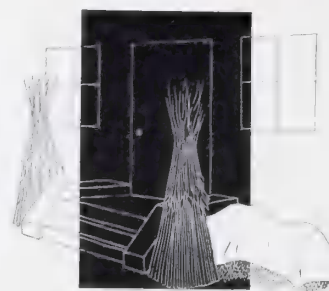
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# My Garden Notebook



## JANUARY: WINTER CARE OF EVERGREENS

THIS class of material is supposed to be best able of all garden subjects to care for itself during the winter, and many casualties come from a misunderstanding of its needs and capabilities. The fact that a growth retains semblance of life when all else is brown and sere does not mean that it possesses any magic and is superior to the laws of well being; if evergreens (which term includes the broad-leaved types such as rhododendrons, laurel, etc.) winter-kill, it is probably from some neglect in care which might have been remedied. Lack of moisture in various forms is the principal cause of undue failure, working damage by sun scald when a bright sun on frozen leaves evaporates their moisture, which cannot be replaced quickly enough from the roots to prevent damage; by thaws softening the leaves but not the harder stems to provide passage for the needed sap, or by drying winds producing the same baneful result.

### WATERING AND TRENCHING

THE FIRST CONSIDERATION is to send all evergreens into the winter with a plentiful supply of water at the roots. Usually the late fall rains take care of this, but where these have been deficient, the hose must help out in generous manner. A further help along this line which may be achieved now is to create trenches to collect the water from snows and rains during the season, an extra reservoir for root supplies. These may be dug four or five inches deep all around the plant under the outside branches.

### MULCHING

THE SAME REASONS for mulching hold good as with the rest of the planting: it keeps in the moisture, and lessens the liability of thawing and freezing alternately. If peat moss and leaf mold or leaves are used as winter coverings they may be left on to advantage all the year and are well adapted to any of the conifers; for sour soil lovers like

rhododendrons, the mulch should be oak leaves or peat moss. Straw and hay do good service, but are only winter materials. Where trenches have been made the mulch is spread over them. It should be several inches deep and kept in place with boards, branches or strips of chicken wire.

### SHELTER FROM SUN AND WIND

AS THE MAIN danger from these two factors comes in late winter, there is still time to take measures to prevent it, and anything that can serve as a windbreak is possible of use to shelter evergreens planted in exposed situations. The screen must not be so thick or heavy that it excludes air, but sufficient to keep off the greater part of the sun's rays and the force of the wind. Removal in the spring should be delayed until the ground is thoroughly and permanently thawed so that the roots are functioning efficiently. Evergreen boughs placed around the plants constitute an easy method, but light frames over which to stretch burlap, and the latticed snow fences such as are used along the highways are permanent investments to be used year after year, and take little storage room. Corn stalks fastened to wires stretched between posts bring a certain picturesqueness to the scene. Whatever is used should not touch the branches, but act merely in the nature of a screen.

### INSURANCE AGAINST BREAKAGE

SNOW AND ICE are dangers for evergreens, especially those placed where they incur snow slides from roofs or drip from eaves. If the tops of spruces and firs are broken, they are ruined, and pines do not tolerate such accidents. Small specimens of pyramidal shape are well protected when the branches are tied to the trunk with twine bound around to form a compact pillar, and larger ones will be satisfied with a V-shaped board shelter on the sides from which danger comes. Bushy types are

best arranged with a frame over the plant, the top covered with burlap or fine meshed wire to take the brunt of any snow or ice. Whatever the system used, after each storm see that the fallen snow is shaken off the tree or shrub. Snow-laden branches may make poems, but they are poor horticulture.

### PRUNING

THIS WORK is done either to create a dense mass or to shape a specimen to conform to the position it occupies. Perfect symmetry of outline may be desirable, but to do each and every evergreen alike makes the result reminiscent of a Noah's ark. Any main shearing takes place in late July when new growth has hardened, but during the winter a gentle clipping along desired lines does no harm and provides needed green for house use.

### PESTS

THE DAMAGE DONE by dogs to the lower branches of evergreens may be kept in check by surrounding the specimen with low wire fencing, but a less conspicuous method is to use the repellent, nonpoisonous powder now on the market. Winter is the time to spray evergreens to rid them of the whitish scale. Combat this now while growth is dormant, as the spray may be used at much greater strength than when the plant is active. A mild late winter day of at least forty-five degrees with little probability of a drop in temperature at night is ideal. Use any commercial oil spray recommended for dormant work, following the directions carefully. Spruces are often attacked by the gall aphid, and to keep this in abeyance spray with a mixture of nicotine and soap in the same manner as described for the scale, using any nicotine solution combined with a fish oil soap, and in all cases being particular that the spray hits the under side of the foliage as well as the top. These treatments also kill the eggs of red spiders.

## REMINDERS FOR JANUARY

SEE that the soil loosened by thaws around any plants or newly set trees is refirmed around them. Good-sized stones placed on a heaving area will discourage such tendency.

Sunny days bring out life in the rock garden, and a close watch should be kept if the snow is absent as a protector, to see that the surface soil has not been washed away from the plants' crowns. Press any lifted ones back in their pockets, and sprinkle around more stone chips or gritty soil.

When the fireplaces are cleaned of wood ashes, if the bulb bed is uncovered, sprinkle them on for the welcome potash.

The bulbs outdoors sometimes poke their noses through the ground during a warm spell; in such case, cover them with soil or peat moss, or draw the covering of boughs or straw a bit closer. An excellent use of discarded Christmas trees is to cover such early adventurers.

If hyacinths have been potted for indoor bloom, about this time the leaves are beginning to unfold and flower buds appear. These will develop too rapidly and with short stems unless kept in the dark, so cover the pots with blotting-paper cornucopias.

Take a day off to test any seeds saved from last year or newly acquired. Place a few from each packet between moist blotting papers, and the good ones will germinate 100 percent—or thereabouts! Sow some seeds of the silk oak, grevillea robusta, in light sandy soil, turning the seed sidewise on its edge. Few green growths make a prettier or more enduring house plant, and they grow rapidly now.

### A BOOK TO OWN

"THE ROCK GARDEN" by Louise Beebe Wilder will be especially welcome to devotees of that particular form of gardening, and is most interesting reading for the gardener in general. As a rock garden guide from the pen of this unquestioned authority it cannot be surpassed, and the clearly compiled lists of material for certain uses are less dry than such tables usually appear.



## Parade Of Trees That Flower

CONTINUED FROM PAGE 46

blossoms from April to July and add the tree-of-heaven to beautify August. The Chinese redbud or Judas-tree (*Cercis chinensis*) slowly reaches a height of forty-five feet. Its rosy blooms in April require an evergreen background because its flowers appear before the leaves. White and pink horsechestnuts (*Aesculus hippocastanum* and *carnea*) are alight with candelabra blooms in May. Get the double flowering white if you can because it does not produce nuts which must be cleared away before mowing. In periods of extended summer drought the whites, however, may lose their leaves. The pink stands through drought better but is slower growing and not so tall, reaching only about fifty feet.

THE TULIPTREE (*Liriodendron tulipifera*), bright with orange-spotted cups in May, is a fine tall sentinel, often reaching a hundred feet. Moved with a ball of earth in the spring after several nursery transplantings, it grows marvelously fast. Locusts, too untidy for open lawns, are charming along boundaries, but should not be chosen for localities where these trees already have been attacked by borers. They thrive even in poor soils if the drainage is good. The clammy locust (*Robinia viscosa*), slow-growing to thirty-five feet, bears pink flowers, while the faster-growing common locust (*Robinia pseudoacacia*), with fragrant white and yellow flowers, reaches seventy-five feet.

THE YELLOW-WOOD (*Cladrastis lutea*), with sweet-scented white wistaria blossoms, may not exceed forty feet, but its deep roots make it drought-resistant. Before the nurseryman has transplanted several times before you buy it and plan to move it only in the spring. The tree-of-heaven (*Ailanthus glandulosa*) is fast-growing to sixty or seventy feet. Buy only female trees. They alone have conspicuous flowers and are without the disagreeable odor of the male blossom.

IN PLANNING THE landscape the house might be considered as set in the center of an amphitheater. On the outermost edges plant these larger trees. In between place informally the medium size and smaller flowering trees as transitional notes. Near the house, too, their individual beauty of blossom is more appreciated. Use them also to break the height of shrubby border lines—to give emphasis as well as enlightenment to the mass. Set them, as I have, in each corner of a small formal garden. Consider, if your site is small, a little allée of Bechtel crabapples (*Malus baccata*) alternating with evergreen arbovitæ.

WHICH OF THE smaller trees will give a succession of bloom such as we have in perennial borders? For March I have found but one—the Japanese cherry (*Prunus subhirtella autumnalis*) in standard or pyramidal form, with a profusion of double-pink blossoms not only in this spring month but again in October or November, often with intermittent blossoming until Christmas. For April there is the shrubby white haddlow (*Amelanchier canadensis*) of horizontal form, seldom taller than twenty feet and partial to lime in the soil: the familiar rose-cupped magnolia

soulangiana, with plenty of leaf mold, often growing two feet a year until it reaches thirty feet; and two of the finer crabapples, *Malus halliana* parkmanni, green-leaved, of upright form, and *Malus atrosanguinea*, red-leaved, with a massive, globular head.

THE END OF April and May are cherry days with a confusing number of good varieties to consider. For succession you might choose the spring cherry, Beni-Higan (*Prunus subhirtella*), then the tall-growing Yoshino (*Prunus yedoensis*) in pink or in the white weeping form (Shidare Yoshino), rosea, and the large-flowering Naden, charming along a drive. They flourish in any reasonably good, well-drained soil of average moisture but should not be crowded in planting. Twenty to twenty-five feet is a good allowance for each tree. Plenty of sunshine and an abundance of fertilizer are important for their tree flowering. Most cherries planted in a six to seven-foot size and grown under good conditions reach a height of twenty-five to thirty-five feet in fifteen years. For May also are Bechtel crab, the lily magnolia (*Magnolia purpurea*) and the dogwoods (*Cornus florida*), usually achieving fifteen feet, rarely going beyond thirty. Growing wild in low moist soils, the dogwoods have acclimated themselves to my lawn of clayey loam, well fertilized with bone meal. The goldenchain tree (*Laburnum vulgare*) is slow—my eight-year-old tree is but ten feet high—but exquisite with its pendant yellow blossoms.

JUNE IS a white month when blooms the sweetbay (*Magnolia glauca*) and the pretty silverbell (*Halesia tetrapetala*), which should be planted on a slope because it is so pretty from below, and my favorite fringetree (*Chionanthus virginica*). Although slow-growing, this tree begins to bloom when but two feet tall.

TWO SMALLER TREES growing to about thirty feet flower in July—the golden-rain-tree (*Koeleruteria paniculata*), with broad pyramids of yellow bloom, and the white Japanese tree lilac (*Syringa japonica*). For August there is the creamy Chinese scholar tree (*Sophora japonica*) and the white Java sumac (*Rhus javanica*), enduring a temperature twenty-five degrees below zero, with the Franklintree (*Franklinia alatamaha*) a rediscovered beauty of sweet scent, blossoming alone in September. In October the cherry (*Prunus autumnalis*) comes into splendor again, while the dying year is lighted out in November by the yellow witch-hazel.

UNLESS I HAVE given special requirements any soil in which other trees thrive will be satisfactory. Yearly fertilizing will do much to hasten development. The size to be selected will vary with your pocketbook and with the available specimens offered by your nurseryman, whose catalogue of flowering trees will prove a mine of useful information. As a rule small trees purchased in the six to eight-foot size and larger types set out not larger than twelve to fifteen-foot size acclimate themselves sooner and usually grow faster than larger specimens set out at the same time.

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New Calendula, Apricot Queen—during the new apricot shade in extra reservoir for root supplies. These may be dug four or five inches deep all around the plant under the outside branches.

## MULCHING

THE SAME REASONS for mulching hold good as with the rest of the planting; it keeps in the moisture, and lessens the liability of thawing and freezing alternately. If peat moss and leaf mold or leaves are used as winter coverings they may be left on to advantage all the year and are well adapted to any of the conifers; for sour soil lovers like

# A First Report On Performances

CONTINUED FROM PAGE 20

the biennial sort has for spring bloom over a period of many years.

THE LIST OF chrysanthemums was rather lengthy and they all have justified themselves, though not always for outdoor planting. Both Unique and Tuxedo (Charles H. Totty Co.) are a bit late for outdoor work, but are splendid with sufficient protection or indoors. Both of these varieties were observed in fine form and color at the annual show of the Horticultural Society of New York. As I write this article, I gaze at a five and one-half-inch bloom of Tuxedo on my desk that is in fine condition, though it has been there for five days. The chrysanthemums Jean Treadway, Crimson Splendor and Grenadier (all Bristol Nurseries) represent a new strain that will bloom early enough for garden use and, lacking the legginess that makes some varieties objectionable, proved a great success wherever observed.

THE TWO BUDDLEIAS, *magnifica gigantica* (Charles H. Totty Co.) and *Ile de France* (Henry A. Dreer), made good. The first is a giant grower with huge trusses and fine color, the second, a more moderate grower with lovely color and fine form. A bit unusual for two new and different plants of this family to come out the same year and more unusual that both should be so successful. . . . The hardy aster, *Wonder of Staefa*, introduced simultaneously by several growers, has aroused great enthusiasm, several growers saying that it is the finest novelty in years. This plant starts to bloom in July and goes right through to frost, is a lovely color and artistic both in habit of growth and when used for indoor arrangement.

NICOTIANA BRECK'S SNOWSTORM (Joseph Breck & Sons), semi-dwarf in habit, has blooms which remain open in daytime and are intensely fragrant at night. Apparently this new variety has solved all the problems of the previous nicotiana, and it is well worth your time to try it. . . . *Tritoma Royal Standard* (Bobbink & Atkins), commonly called red-hot poker plant, adds interest to this group in its color difference and better growth. With the lower half of the flower a bright yellow and the upper part a rich scarlet, it makes possible some very effective and startling flower arrangements. This same firm also introduced *doronicum cordifolium* (Leopard's head) which is a good position to should not touch the branch. The but act merely in the nature of a screen.

## INSURANCE AGAINST BREAKAGE

SNOW AND ICE are dangers for evergreens, especially those placed where they incur snow slides from roofs or drip from eaves. If the tops of spruces and firs are broken, they are ruined, and pines do not tolerate such accidents. Small specimens of pyramidal shape are well protected when the branches are tied to the trunk with twine bound around to form a compact pillar, and larger ones will be satisfied with a V-shaped board shelter on the sides from which danger comes. Bushy types are

western China, this plant blooms during September and October, at variance with most vines. The flowers, produced freely, are dainty, bell-shaped, creamy white in drooping pyramidal panicles.

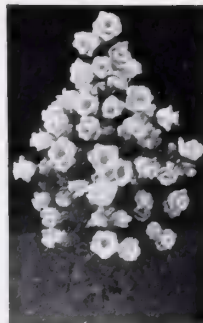
A GOOD EXAMPLE of the vagaries of climate as affecting plants is furnished by *godetia grandiflora*, *White Swan* (Max Schling Seedsmen, Inc.), which did well this year in New England where temperatures are reasonably cool. In the vicinity of New York and further south it was not so successful. For cooler climates this novelty is worth while.

WITH A MORE favorable growing season for gladioli, the three novelties, *Champlain*, *Lady Eaton* and *Premier Henry* (all Champlain View Gardens), were successful, though to my mind they have not as yet attained sufficient distribution to justify this opinion completely. . . . The two new anemones *September Sprite* and *September Queen* (Bristol Nurseries), *September bloomers*, as their names imply, proved very successful and were highly praised by all who grew them, including several commercial men usually not given to undue praise. Present developments in the plant world indicate that before long the fall gardens will rival those of spring in their presentation of both color and variety, so numerous are the new fall-blooming introductions. . . . I did not find it possible to get any data on the two new peonies, *Susan B. White* and *A. G. Perry* (Brand Peony Farms), due to the fact that those distributed will hardly bloom before next year. Confirmation of their worth, however, was given by two dyed-in-the-wool peony fans who had seen them in the introducer's garden. They were delighted especially with *A. G. Perry*.

ROSES DID WELL nearly everywhere this year, but I find it difficult to get a true reaction in the year of a rose's introduction. This is perhaps due to the fact that many fine roses do not do their best the first year in a garden. The new rose *Blaze*, though seen in several places in fine color and blooming quality, was reported to me by a number of gardeners as leaving something to be desired. For every such report, however, there was a contradictory one of success in the same locality. Perhaps the reason for this lies in the explanation of one grower who stated that the demand for the new rose was so great as to bring on the market many moderate-sized plants that naturally would not do their best until another year, for there seems no doubt on the part of the rosarians I have talked with that this rose is an acquisition. The roses *Amelia Earhart*, *Mary Hart* and *Souvenir*, together with *Countess Vandal*, all from Jackson & Perkins, seem destined to make good in their own respective ways. *Rose Madame Jules Guerin* (Henry A. Dreer) also wins considerable praise.

FRANKLINIA ALATAMAH, an old plant with new popularity, is a great acquisition for most gardens, and though a bit costly in the eyes of some, is worth investigation by all who desire one of the finest fall-blooming trees or shrubs. Its lovely flowers, which remind one of cupped magnolia, are borne with

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great persistence and in profusion. I read with interest that it has been included in the replanting of the campus at Yale. . . . Calendula Sunshine (Max Schling Seedsmen, Inc.) has very definitely made good, for not only is its loose petalage most attractive but in addition it seems to show a persistence to bloom right through the season with satisfaction even in hot weather, at variance with most calendulas. . . . Several perennials mentioned in the 1933 introductions are not covered, for though without exception they seem to grow well, no measurement of their real worth will be available until next year

when the plants started this season will have had time to come in flower.

IT IS WORTHY of note here that 1934 promises a group of fine plant novelties. I have been working for several months on their presentation in the February issue of HOME & FIELD, and this year the plants nominated for approval will be submitted to an enlarged horticultural board. In this way it is believed that unworthy varieties will be eliminated and that the 1934 list will include only those which have been confirmed by a group of experts as having an excellent chance of success.

## Success Story Of An Unassuming Barn

CONTINUED FROM PAGE 42

room, kitchen, laundry, garage and cellar. The old cement floor was retained, covered with red bricks in the dining room and linoleum in the other rooms. Part of the haymow, two stories high, became the living room, while the rest was divided into two floors for bedrooms and servants' quarters. The silo was reserved for circular dressing rooms and sleeping porches later on.

THE INNER WALLS are composition board throughout with wall paper as the decorative treatment, except in the dining and living rooms. In the dining room, whitewashed foundation stone and plaster with the hand-hewn beams showing in the ceiling are the formula. In the living room a composition board applied with copper roofing nails in a pattern forms the finished walls with a wainscoting of plain four-inch ceiling boards similar to those which were originally in the barn.

THE FAÇADE HAS still to be considered. In the first place the old red paint was such a pleasant color that it was retained. When windows and doors were cut, the boards were saved to patch worn spots. The windows are copies of the simple forms of the barn windows, which themselves had been discarded from an early house. The narrow balconies are of the simplest construction and material, appropriate to the character of the house. The hay dormer, an added feature, and the recessed entrance serve to break the long seventy-foot front.

THE LIVING ROOM shows its origins more certainly than any other room. It extends to the roof so that not only

the upright hand-hewn beams in a cathedral pattern of nave and aisles are part of the interior architecture, but the cross beams and rafters as well. The stairway was placed here instead of in the entrance hall to accentuate the height. This illusion is still further increased by the extension of the stairs to a small balcony from which the dormer door opens.

WITH STRUCTURE COMPLETED at minimum cost the problem of furniture and decoration remained. Some pieces and most of the fabrics were bought at one of our leading department stores. Simple dress goods—handkerchief linen, percale, dimity, gingham—were chosen for draperies and spreads. Some of the furniture was picked up in second-hand stores or bought unpainted. Harmony has been achieved by the persistence of a dominant color scheme throughout most of the house.

PERHAPS THE MOST effective bedroom in the house is carried out in brown and white with dusty pink. The furniture here is stock unpainted Louis XV Provincial, finished with stain and carrying cretonne in dusty pink, brown and yellow tones on headboards and dressing table draping. The chaise longue came from an antique shop, the Victorian chairs from an attic. But they all agree.

IN THIS HOUSE Mr. Pierce has struck a harmony between the permanent architectural form and the more transitory decorative scheme. The harmony has been carried as well into the grounds under the direction of Helen Swift Jones, landscape architect.

## Palm Beach Recipe, Creole Style

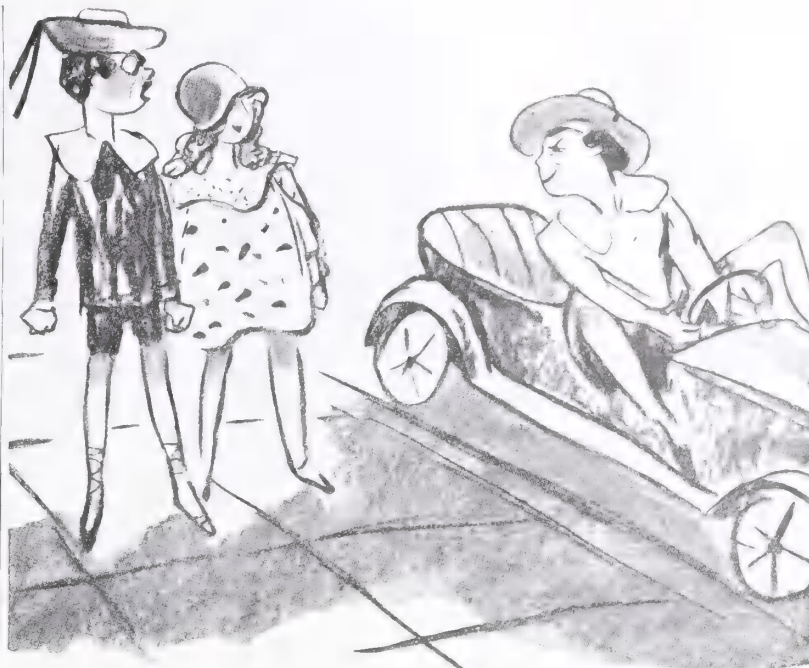
CONTINUED FROM PAGE 14

French, acquired the characteristics of both French and Spanish architecture. With the purchase of Louisiana by the American government came the added American influence, resulting in the true Creole style.

TRUE TO ITS tradition, the flat façade of Mr. Snyder's house rises straight from the ground level, with full-length casement windows protected by shutters painted a deep green. On the garden side of the house is a second story balcony, also characteristic of the New Orleans home, inclosed with an iron railing of graceful outline. This overlooks a patio filled with citrus trees, brilliant flowers, oleanders and clamber-

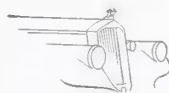
ing vines that lend an individual and definite personality so essential to this courtyard type of architecture.

THE INTERIOR OF the house is Louis XVI in treatment, throughout. The main rooms, notably the living room and dining rooms, which open directly upon the ground level in characteristic manner, are paneled in white pine with black and white marble floors that greatly add to the effect of coolness in tropical surroundings. The plans on page 15 show the hospitable arrangement of the ground floor, the extensive owners' suite and guest accommodations on the second, and the adaptability of the large patio to the delights of out-door living.



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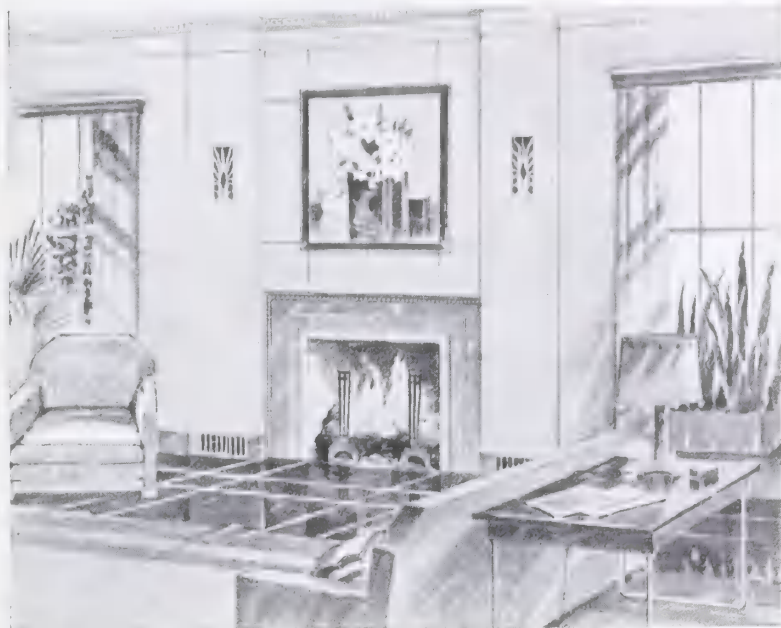
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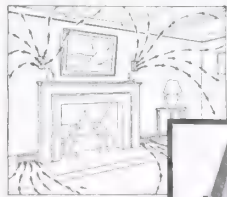
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## Reflected Light From Hidden Sources

CONTINUED FROM PAGE 36

installation can readily be designed to add both decorative and architectural beauty. There are certain errors to be avoided, however. First and foremost, care should be exercised not to place the cove too near the ceiling or it will be impossible to obtain good diffused illumination. Again, the cove should be "aimed" at the center of the ceiling. Often, in order to save initial expense, cove lighting is installed with receptacles and base lamps housed in a rough white plaster trough. In the beginning, the plaster reflects light satisfactorily, but with accumulation of dirt it soon loses its reflecting properties. Repainting then becomes necessary, since plaster cannot be cleaned. If reflectors of mirror, prismatic glass or polished metal are used at the start, this difficulty is avoided. In planning the trough sufficient space must be provided for the accommodation of the reflecting equipment in such a way that the lamps can be readily renewed and cleaned.

NONE OF THE three cove installations illustrated involves extensive alterations, as each can be mounted or hung by means of small screw brackets at the back of the trough. The uniformity of brightness from fixtures of this type depends upon the spacing of the lamps, the depth of the box and the reflecting efficiency of the material inside of the

trough. When the cove fixture is made of glass it is necessary to use some sort of diffusing glass to give the proper lighting intensity. White opal glass, now available in thin sheets, is excellent, and also a cased glass which has a thin layer of opal.

A WIDE RANGE of materials and designs can be used for the cornices or panels which house this form of diffused lighting. In many instances a simple metal framework is all that is needed. In one illustration on page 37 a wooden cornice (of course lined with some sort of reflecting material) has been used at the top of the several wall paper panels around the dining room. Such an arrangement gives excellent illumination for a small room. The lights in this fixture are the same as those used for Christmas trees and their installation is an extremely simple one. The other cove fixture illustrated has removable glass panels supported by a simple framework of metal. The tubular shaped bulb is used here. With the type of cove fixture illustrated on page 36 the reflector may be made of steel throughout or with a face molding of bronze or aluminum. The lamps are the standard tubular type. If the units are short the wiring may be arranged for connection to a base receptacle or may be concealed inside the wall terminating in the reflector.

## Winter Bouquets

CONTINUED FROM PAGE 38

favorites which lend themselves both for summer beauty and for winter drying. They, too, are the blenders of the garden. Many can be started from seeds, or bought in plants of blooming size. *Statice*, *latifolia* and *incana*, and *gypsophila* or baby's breath bloom with delicate flowers like clouds. The *gypsophila* is offered in the double and single form in *paniculata*, and in *Bristol Fairy* as well. The finely shaped silvery foliage of *artemisia Silver King* has earned it the name of the "Ghost Plant." It is without a rival in the blending of bouquets. This spring a new *artemisia*, *Silver Beauty*, is being introduced. More stocky in growth and with heavier branches, its lovely foliage will make attractive low clumps along the edges of the permanent garden. It also dries splendidly.

OF MORE HARDY texture among the perennials is the globe thistle, *echinops ritro*, with full round heads of deep metallic blue. The well-known Chinese lantern, *physalis francheti*, while a perennial, may be handled as an annual if planted early. Its greedy root habits, however, banish it from the hardy border. *Honesty*, *lunaria*, a biennial, has no qualities of either leaf or flower to recommend its use there. It is valuable only for its seed pods when dried.

A WEALTH OF interesting grasses offer summer beauty on the lawn, and later will contribute the soft blending of their colorings to bouquets indoors. Climbing vines, too, have their colorful offerings in seed pods that cling when autumn comes. *Bittersweet*, *celas-*

*trus scandens*, with its bright orange-red seeds, may be found in the fields twisting its way in full sun over fence or wall. Specimen plants, too, may be purchased from nurserymen's collections which have proved of blooming age and fertile.

BACK ALONG THE shrub border in autumn masses of blue-black or red berries show the yield of spring's gay flowering. The privets, *ligustrum*, and Indian currant, *symphoricarpos*, and burning bush, *evonymus*, with its varietal offerings—all are gay with fruits. *Beauty berry*, *callicarpa purpurea*, flings out its color on thickly studded branches. Black alder, listed as *ilex verticillata*, should take its place there, too, as a gay substitute for the wild holly which nature societies and women's clubs are trying to conserve.

GRASSES, STRAWFLOWERS, EVERLASTINGS and *celosia* should be picked just before the full ripening, and globe thistle as soon as the head is well formed. *Statice* and baby's breath are more lovely if allowed to come to full blooming. The Chinese lantern and *honesty* should also be fully developed, although like *bittersweet*, even when picked in the half-green state, the lantern plant, too, has a charm when small, and only tinged with orange. *Honesty* must be allowed to dry thoroughly before its outer seed sheaths can be rubbed free from its permanent shimmering membrane. All these, and even the *artemisia*s, picked before flowering, should be dried in a cool, well-ventilated room, and in an inverted position.





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GARDEN NEWS

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- Gardeners put five stars on the February HOME & FIELD. For in the February issue each year HOME & FIELD makes a full and complete announcement of the new plants which growers are offering for the coming season. New flowers, new plants available now for the first time to amateurs, are described and pictured in this important annual announcement which appears only in HOME & FIELD.
- To the gardener, novelties are the year's five-star news. The new dahlias, the new roses, the new chrysanthemums—new varieties in the hundred and one plant families are eagerly awaited by amateurs, anxious that their gardens shall show the new and the unusual flowers.
- Choosing the novelties requires a careful and exhaustive study. After watching many of them in trial grounds during the spring, summer and fall, Mr. J. W. Johnston, working with an advisory council composed of eminent horticulturists, makes up the final selection. Unless it is authoritative, such a selection is worthless. And it is the authoritative character of HOME & FIELD'S announcement which has given it prestige and acceptance among both professional and amateur growers.
- News always comes first with HOME & FIELD. New plants, new ways of using old plants, are a constant invitation to gardeners to experiment and improve both their planting lists and their garden design. Such interests lead to an eager scanning of the growers' advertisements which are the readers' buying guide to what is new and enticing for their garden plans. For the advertisements, they know, are news.

# HOME & FIELD

572 Madison Avenue

New York

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A FINER FLAVOR —"

MRS. J. GARDNER COOLIDGE, II  
OF BROOKLINE



■ Mrs. J. Gardner Coolidge, 2nd divides her time charmingly between her serenely spacious house in Brookline, Massachusetts and the Coolidge Island in Squam Lake. Her energy and enthusiasm are inexhaustible and besides closely supervising the education of her four children she gardens a great deal, plays badminton and tennis, swims and climbs mountains. She is devoted to dogs and raises dachshunds with great success. She loves yellows, browns, and greens. She gives charming dinners in her green-paneled dining room, and her pan-fried oysters in a tomato sauce are celebrated. She always smokes Camel cigarettes.

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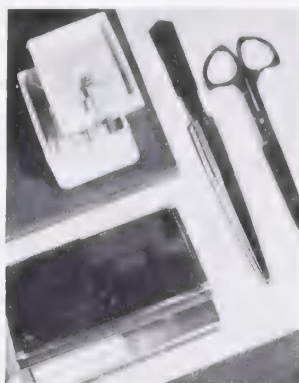
CASCADE (*left*) is TOWLE's very newest nomination for the "dining hall of fame!"

SYMPHONY (*right*) has graceful, slender lines and great daintiness.

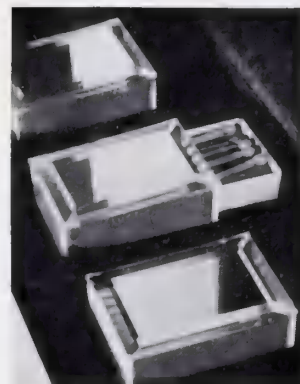




# DIRECTORY OF DECORATIVE ARTS



PHOTOGRAPHS BY KOSEF



**A** MOST ingenious piece of furniture is the new bar screen, shown at right, from Alfred Dunhill, 622 Fifth Avenue. The atmosphere of an old English taproom is embodied in its four substantially built panels. First and foremost, it is wood throughout, the light panels being used in combination with dark ones. The insides of the two end panels are decorated in hand-painted hunting scenes; the outside in green leather trimmed with nail heads. At the top of the two center panels there are two collapsible counters which open out and form a work table and there are also racks for highballs, whiskey or old-fashioned cocktails. Beneath are drawers for corkscrews, silver and towels. Finally, but by no means least in importance, is its portability. The entire screen folds up into a compact box and can be wheeled around from room to room. It comes completely equipped and may be decorated according to specifications of the individual purchaser.

ETCETERA IS A captivating new shop which opened its doors at 71 East Fifty-seventh Street only a short time ago. It is the kind of place you are looking for when seeking something different in the way of accessories. We selected the library scissors and cigarette boxes shown above for your inspection. At last some bright-thinking person has invented a case for the flat tin of cigarettes. All that is necessary

is to slip the original container into this new conception and your cigarettes stay put. The box is made of lustrous enamel and comes in a variety of colors. Another convenient cigarette box is the white china one with a top which is convertible into an ash tray. The scissors slip into a shiny chromium case, guaranteed not to wear out. (Nobody can guarantee that scissors will not be used to open cans.) Prices are \$3.125 and \$6.50, respectively, express collect.

**BATHROOM FITTINGS** HAVE become so stylized in the last few years that they have suddenly stepped from the rôle of ingenue to that of a star in house furnishings. Hampers, cabinets, shelves and shower curtains are surprisingly smart in their dress these days. A chromium and glass rack like the one in the picture, left below, from Ruth Johnson, 127 East Fifty-seventh Street, has all the elements of chic which have been sadly lacking in some of its predecessors. It is practical, too, in that it has no paint to chip off or to get soiled. The glass shelf at the bottom of the rack is a great convenience for a stack of extra towels, wash cloths, or bottles and toilet articles. It is priced at \$14.50, express collect.

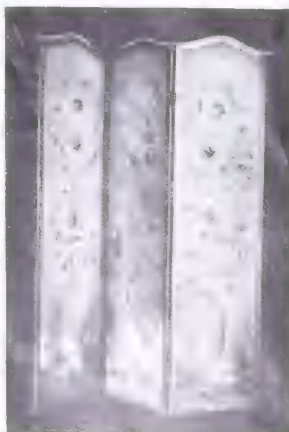
**FASHION DECREES THAT** the Chippendale style will be more popular than ever this spring. When we saw this screen from the Venezian Art Screen Co., Inc., 540 Madison Avenue, we took its picture, below, feeling that it is the perfect complement to a living or dining room in the Chinese manner. It is made of simulated leather, and is hand-painted in a graceful floral design on a neutral-toned background. There are three panels, each with nail-head trimming around the top and sides; the back of the screen is covered with the same material as the front. The height is 68 inches, and each panel is 18 inches wide. The price is \$45, express collect.

**LAMPS, ALMOST MORE** than any other accessories, demonstrate the modern designer's ingenuity. This is probably due to the fact that they lend themselves so well to a happy variety of materials. In that below, right, from Tom Murray Baker, 139 East Sixty-first Street, crystal, chromium and wood have been happily combined into an harmonious ensemble. The base of the lamp is chromium and the stem clear crystal. The shade is made of curly maple (the real thing, not an imitation)

mounted on fabric and bound in brown leather top and bottom. The grain of the wood is unusually lovely, especially when lit. The shade can be ordered in various woods, mahogany, hawwood and others. Price complete, \$28.50.

**THERE HAVE BEEN** boxes without number designed for cigarettes, but little has been done for the humble match. We take pleasure, therefore, in introducing a new mirrored match box specially designed by Sibyl Wilson for Alice H. Marks, 19 East Fifty-second Street. The three shown at top are of clear mirrored glass. They are quite small, just a nice size for individual use at the table. They also come in a larger size as a suitable appendage to ash trays and cigarette boxes. Price \$1.25 each, express collect.

**NOW THAT REPEAL** is with us and there are other brands of liquor available than bathtub varieties, the labels from Olivette Falls, Inc., 571 Madison Avenue, shown top left, opposite, prevent mixing up the bottles. These are only a few from an assortment which includes all the popular liquors—rye, Scotch or what have you. The labels are enameled in white and decorated with Dresdenlike flowers, recalling, in their old-fashioned dignity, the day when fine crystal decanters stood sentinel on stately sideboards, awaiting the

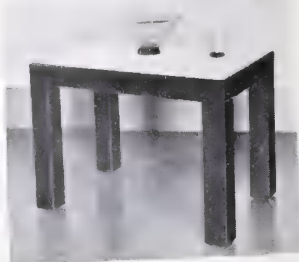




# DIRECTORY OF DECORATIVE ARTS



before-dinner today. These pleasantly nostalgic examples are priced at \$2.75 each, express collect.

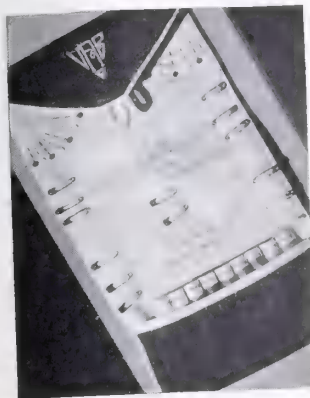


CONRAD STUDIOS

FURNITURE is so full of magic tricks these days that whenever we are shown a new table or chair we find ourselves playing a sort of guessing game as to what complete metamorphosis awaits the touch of a button. The knee-hole desk, below, from McGibbon & Co., 49 East Fifty-seventh Street, is one of these "guess what" pieces of furniture. When closed one would never suspect it of being anything but a desk, but a sewing table it is, and a nice compact one at that. It is beautifully made of light or dark solid Honduras mahogany. There is ample space for sewing implements and a sufficient number of drawers to house the things to be sewed. The small gallery around the top of the table gives a Chippendale flavor to this handsomely finished desk. Price \$49.50, express collect.

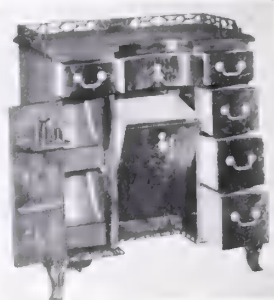
the most interesting. Steel chairs such as the two, center above, designed by Gilbert Rohde for the Troy Sunshade Co., are often referred to as "stream-line" models. Leading shops will carry them. They are essentially very practical in that they are unbreakable, light and graceful. Polished chromium-plated tubing which will not become marred or scratched under ordinary conditions is used in the smaller chair; for the other, a combination of tubing and flat polished chromium-plated spring steel. Both chairs are upholstered in white fabrikoid. The large table with metal frame has a lacquered wooden top; cork is used for the other.

SMALL TABLES SUCH as the one above are always interesting pieces of furniture to shop because new styles are constantly being introduced. We found this fresh version, strictly modern in design, at the S. P. R. Galleries, 11 East Forty-fourth Street. The real news interest attached to this table is its rubber top, which, as you doubtless know, is an extremely satisfactory and durable material guaranteed to withstand hard abuse. We were told that the rubber had been thoroughly tested for alcohol and cigarette stains and that each time it came out none the worse for wear. The table comes in black lacquer, the rubber top is white. It measures 16" high, 22" long and 14" wide and can be made in any size and with differently colored rubber tops. The price range is from \$22.50 to \$32.50, depending upon the size.



THERE ARE A number of small accessories such as the pin and needle case above from Vab Shop, 771 Madison Avenue, that should find their way into every traveling bag. Take this little convenience tripping with you just once and you will never be without it again. It comes completely equipped with three kinds of pins (plain, headed and safety), needles and nine spools of darning cotton. The case is made of dark blue taffeta piped in white, with a three-letter monogram to match the piping painted on the flap; the lining is flannel. The case folds into a compact envelope which takes up practically no space at all. A choice of colors—peach, brown, black, tan and green—is offered at \$1.50, express collect. There are also a number of other traveling accessories which match this smartly tailored case.

WE HAVE BEEN guilty many times before of showing teapots on these pages, and as long as they continue to be as smart and attractive as the two white ones below from Arden Studios, Inc., 460 Park Avenue, we warn you we are likely to commit the same offence over and over again. And show us the woman who keeps house who does not enjoy unusual tea things. Our theory is that it is rather nice to change the tea tray with one's moods: silver, perhaps, for one's more serious moments, sprightly decorated china when frivolously inclined, and pure white as a relief from too much color, when in a more chastened state of mind. The embossed pattern in banded effect is the only bit of decoration on these pots, which, like all good modern wares, depend on beauty and simplicity of line rather than on ornamentation. They are made of pottery and are priced at \$1.75 for the four-cup size and \$2.50 for the eight-cup size. Express is collect.



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FREEMAN LLOYD WRITES, each month, authoritatively on the fine points of breeding, judging and care of pedigreed dogs. It is a regular feature of HOME & FIELD to which lovers of fine dogs constantly refer for up-to-the-minute news of dogdom!



Several of Jay F. Carlisle's imported Labrador retrievers bear the prefix "Banchory" to their names, to indicate that they are of the fine strain bred by Countess Howe

## RETURN OF THE LABRADOR

by FREEMAN LLOYD

THE Labrador retriever is rapidly becoming as popular and useful in America as he has been in the sporting countries of the British Isles and Europe. Where there is pheasant shooting on a large scale there will be found retrievers, the great majority of them of the Labrador variety. This was originally a small type of the Newfoundland dogs that came from the island of that name. But the large black or white-and-black Newfoundland dogs were not indigenous to that locality, for there all the native dogs were, as they are now, of the prick-eared, curly-tailed sledge dog type. The black or Labrador dogs, so called, were descendants of ships' dogs taken to Newfoundland by English, French and Basque sailors on their annual visits to the great fishing banks off the northern coast of the continent.

THE LABRADOR RETRIEVER has returned to America as a somewhat different sort of dog. It seems that comparatively few of the Labradors or lesser Newfoundlands, as they were sometimes called, were taken to Europe. There are interesting stories related as to how the island dogs were crossed with other breeds to improve their stamina. When a strain becomes degenerate through in-breeding it is time to introduce alien blood, and in this way the wholly black English pointer was employed as an outcross for the decadent retrievers from Labrador. The pointer's excellent powers of scent, keenness for the hunt and tenderness of mouth in carrying game made him a very suitable mate for cross-breeding with other gun dogs, and this was managed very successfully. The Labrador retriever is a splendid duck or wildfowl dog, and is perhaps

the most popular of all the retrievers of today where pheasant shooting is general and field trials a well-patronized diversion. It is customary for women owners to work their own Labradors at field trials. In this country Mrs. Marshall Field is prominent as a leader in this sport, while in Britain Countess Howe is outstanding both at trials and at the leading bench shows. Several of the best Labradors in the United States were bred by the Countess; these bear the K. C. and A. K. C. prefix "Banchory" to their names. Early in January Mr. Carlisle of East Islip, L. I., imported Champion Banchory Trump. Often women take the field as judges at trials. Mrs. Walton Ferguson, Jr., of Fishers Island, N. Y., is considered a most efficient judge.

FEBRUARY IS ONE of the best months for mating dogs. In due course the progeny should arrive in April or May, and just see the light in the springtime. After allowing the puppies to remain with the bitch for six or eight weeks, they will be able to look after themselves in the strong sunshine of June and July. These are splendid months for growth, and with plenty of flesh foods and manufactured cereal biscuits or canned meats the youngsters should develop into first-class specimens, always provided they are well bred. It is better to keep puppies in large enclosed places out of doors, but if the country home is secluded and far off the beaten track of automobile traffic they may be allowed full liberty. Freedom of action and close association with his owner will give a young dog experience and training. Always breed from the best available male, if the bitch possesses good looks and is a pedigreed animal. Never breed from dogs that are ineligible for registration at the American Kennel Club, New York, or in the Field Dog Stud Book, Chicago. Apart from these time-honored records no other studbooks are recognized by the principal dog breeders of the country.

DACHSHUNDS ARE BECOMING more popular and nowadays, especially in New York, there are more wire-haired and

long-haired dachshunds than have been seen before in Gotham. For a while the World War put a damper on the popularity of this breed as far as the United States was concerned. Even the American Kennel Club struck the German breed name off its books, and classed the dogs as "badger dogs," which, after all, is only the German name translated into English. At any rate the dachshunds are back in full force. Whether the long-haired variety will be as liked as its sleeker and more "br" appearing short-coated cousin remains to be seen. As working dogs the wire-haired dachshunds should be useful for rabbit hunting, especially since they may have some admixture of spaniel blood. Very beautiful miniature dachshunds have recently arrived in Long Island. If a few of these are exhibited at the Madison Square Garden Show, February 12 to 14, they should command a great deal of attention.

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## Your SHOPPING GUIDE

In addition to the expert information set forth each month in HOME & FIELD'S editorial pages, you will find further inspiration for your shopping in the announcements of advertisers. Large or small, each advertisement carries an important message about the home or the activities of its occupants. Read them all, study them, so that on your next shopping trip you will be fully informed as to what is new and smart as well as being the best value for the money spent.

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WHITE COLLIES, so called, are looked upon as suitable, not to say fashionable companions for ladies. But as often as not these "white" dogs have fawn or light sable markings on head and ears, or at least the ears are ticked or spotted with light yellow. The perfectly white collie is indeed rare; in fact I do not remember having seen one that was entirely free from spots of color on the leather of the ears. A dog that was bred in Warwickshire and presented to Queen Victoria came near the ideal of solid white, and Mrs. Calvin Coolidge had a white collie that was looked upon as representative. Possibly the all-white or almost white collie was produced from the blue merle-colored strain. The color merle may be described as marble, consisting of variegated shades of a bluish and white gravel. In keeping with this, such dogs generally have a wall or china eye. In olden days the shepherd used to value a wall-eyed dog highly, on the theory that he never became blind.

ELIZABETH, PRINCESS OF York, the seven-year-old granddaughter of the King of England, has set her fancy on a corgi or Welsh cattle dog, one of a very ancient breed. But, strange to say, this old farm dog variety has come under the notice of the bench show public only during the last ten years. The word or breed definition of "corgi" means a small dog, used literally in a comparative sense. The large farm dogs on the Welsh farms are the smooth and rough collielike sheepdogs. It seems that there was always a good deal of the Welsh smooth or mountain sheepdog blood in the make-up of the smaller herd dogs, which are chiefly used to drive cattle and swine. The corgi drives a refractory bullock by nipping at his heels, and then drops flat to earth to avoid a kick. Corgis are often born tailless. It is interesting that the forest laws of the Normans demanded that the tails be cut off of all farm dogs, to prevent their running down hares and small animals. The tail of a dog is looked upon as his rudder. A short-tailed greyhound would be seriously handicapped if he were used for hare coursing, although the case might be different with racing greyhounds. In the laws of Howel the Good, King of South Wales in the tenth century, it is writ-

ten that "A herd-dog that goes before the herd in the morning and follows them home at night is worth the best ox." The old Welsh herd dog was a corgi.

LICENSES ARE PAID for over four hundred thousand dogs in New York State, and it is likely that quite a quarter of these are in New York City. It does not seem, however, that the city offers very adequate accommodations for the thousands of dogs that live in its apartments and houses. There should be more places provided to exercise dogs and better arrangements to care for them should their owners wish to shop. An excellent step in this direction has been made at Radio City Music Hall, where it is possible to check your dog while you enjoy the performance. For fifty years or more accommodations for customers' dogs have been provided outside the great stores in the West End of London. No dogs are allowed inside the shops. Short chains are placed at regular intervals at specified locations, and to these the dogs are hooked up in such a way that they cannot interfere with each other. An attendant in all the glory of a gold-braided uniform takes charge of the dog on his owner's arrival, and delivers him back at departure. This is one of the strange sights of London Town, where dogs are allowed on omnibuses, street cars and underground railways.

A CORRESPONDENT ASKS: "What are Yankee terriers and whence the name or classification?" The Yankee terrier is none other than the old-fashioned fighting dog or pit bullterrier of the United States. "Yankee terrier" is a new name that was recently applied to this dog by Will Indy, editor and publisher of The Dog World, Chicago. The Yankee or fighting-pit bullterrier is coarser in build and has a heavier skull and jowls than the all-white bullterrier of the bench shows. He usually possesses much of the brindle color, a sure sign of remote mastiff blood. No dog of any breed has more pluck or aggressiveness than the pit dog, since he has been bred for fighting. His high spirit is beyond the control of women or children. The same variety of bull-and-terrier is colloquially known in England as a "business" dog.



The splendid all-black Newfoundland bitch, Harlingen Jess, the property of Miss Elizabeth B. Loring, is shown with Helen Loring

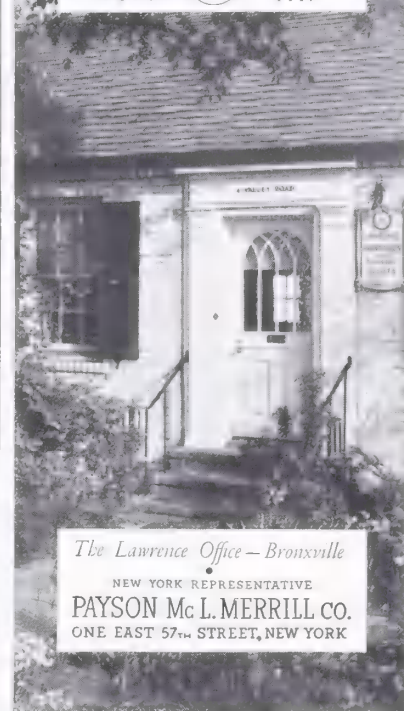
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STEWART BEACH, Editor

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F. S. LINCOLN

A dark Russian green ceiling used with white walls. The rug is off-white inlaid in cinnamon brown and red. Large chair covered in a gray quilted material. Room by the Kuhne Galleries



## DARK CEILING

**C**OLOR note: dark ceilings, which have been an almost forgotten trick in the past decade, are coming back again—dark ceilings with light walls. Black has been used effectively in modern schemes, sometimes to keep the ceiling low and emphasize a horizontal movement in the room; sometimes in a very flat, dull tone to give the ceiling an atmospheric vanishing quality. Flat midnight blue may be treated in the same manner. A sapphire blue ceiling with pale gray walls and dark brown rug and much warm terra cotta and lemon yellow in the upholstery makes a typically modern contrasting scheme. The deeper blue ceilings (or black) are smart with pale yellow walls or pale blue, pearl gray, dusty pink or white. A cerulean blue ceiling with white walls is a new color combination for the season that is very good. Other combinations: brown lacquer ceiling with off-white walls. Pompeian red on the ceiling with white walls and buff and brown the principal colors in draperies and upholstery and rugs. Raspberry (for a boudoir ceiling) with old blue and white and touches of magenta as the colors elsewhere.



EMELIE DANIELSON



EUGENE HUTCHINSON

Above, a corner in the library of Mr. and Mrs. Julien S. Levy. A deep, quiet red ceiling contrasts with white walls. The Empire sofa is covered in the tan of a leopard skin rug. Floor is painted brown

Left, a lacquered brown ceiling in the drawing room of Mrs. Albert Symington at Southampton. Decorator, Ysel, Inc. The walls: chartreuse yellow. Floor, stained dark brown boards with light rugs



## VALENTINES



Like Janus, American culture seems at one time to have had two faces. Above is the haughtier one, with a fretted canopy over the thronelike door achieving regal elegance. The other, right, looked upon the local firehouse as the fount of artistic respectability



FEBRUARY 14 has ever been a day of sentiment with nostalgic overtones—an anniversary, in tradition's eye, of delights only half remembered and never to be forgotten. Realism, on this occasion, strikes as a rule an alien note. Yet here we find the lion of fact lying down with the lamb of fancy in the happiest of moods. The fact, in this case, is attributable to Walker Evans, photographer of the American scene who has nosed about New England and New York State ferreting out the last relics of a vanished architecture. The fancy belongs to us, proving, if nothing else, that magazines do have their gentler side after all. In their context, against the baize walls of the American Museum of Modern Art, the original prints hung desolately—phrases in an unspoken sermon the significance of

which we have not the heart to analyze. Pointers with pride would have found in them much to reinforce their souls. Viewers with alarm might possibly have held them to be sinister manifestations of a great American decadence. But no longer is either pride or alarm of any consequence.

Much more important seems the mood which inspires us to present them here. The pictures take on the color of legend, although many of their subjects still exist. They are all, perhaps happily, at least half forgotten. Yet who, with as much as a generation at his back, does not remember them well? Fondly, then, we wreath them in lace, sprinkle them with lavender and present them—perhaps we should say return them—to our friends, the architects, with the compliments of the season.



# FOR AN ARCHITECT

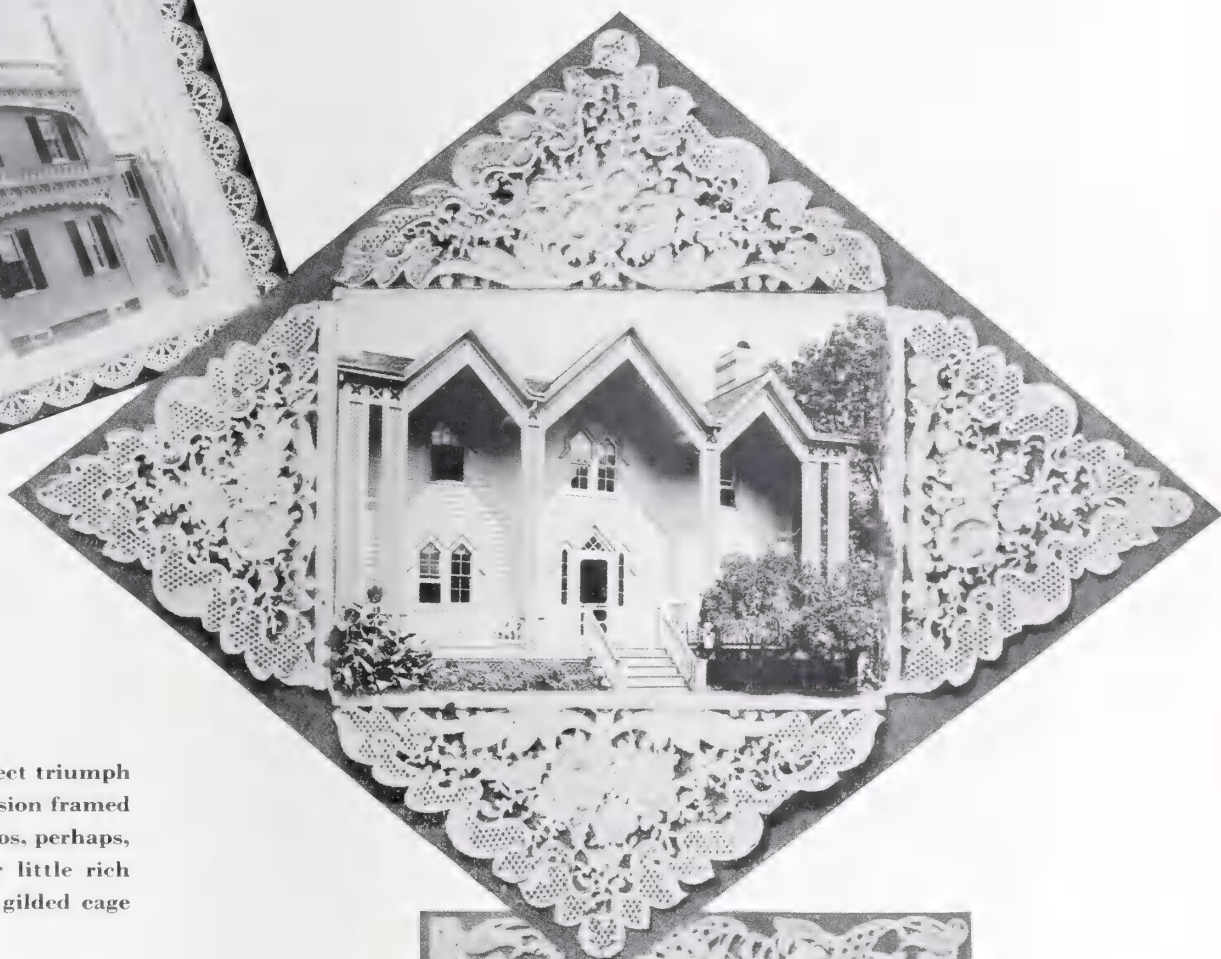
FIVE FRAGRANT MEMENTOS

OF A TIME WHEN ROMANCE

WAS AN EVERYDAY MATTER



There is an air of circumspect triumph about the Kennebunk mansion framed in the doily above—of pathos, perhaps, as well. For like the poor little rich girl, it is only a bird in a gilded cage



No sculptor ever put more feeling into his marble than the architect of this diamond-cut structure to the northeast put into his wood. The feeling here is hurt surprise, with all eyebrows raised

It is pleasant to think that in those dear days before water emerged from a chromium faucet it might have been enshrined in such a manner as this. Not a barnyard but would have joyed in it







EMELIE DANIELSON

## BLACK, WHITE AND RED

Strong, vivid color schemes are part of the spring decoration picture. Here is a dining room by Donald Deskey done in red, white and black. The lines are modern, as are the colors, and there is a suggestion of Chinese in them both. Walls are black bakelite, the ceiling white, the draperies white silk rep. The chair seats are black patent leather and the chairs themselves are red lacquer with backs of the pale blond sycamore. The table and chest are also in natural sycamore, the latter with handles of black lacquer and aluminum





EUGENE HUTCHINSON

## WINDOW TOWARD SPRING

A small French cocktail room in the apartment of Mr. and Mrs. H. B. Miller whose colors are the smart new pearly whitish grays. Walls are grained to simulate light limed pine. Draperies and upholstery are in deeper gray-white uncut velvet with a warm light green galloon fringe. The rug is a natural white wool chevron design. Draperies are hung from a carved window pole and outstandingly smart. Warm green in the decorative plant forms is an excellent foil for the light colors. The decorator, Pierre Dutel





## FRIDAY TO MONDAY GARDEN

by MARGARET GOLDSMITH

**L**IMECOT is a simple shingled cottage built on two levels on top of a steep hill at the edge of the first lime quarry to be opened in Colonial Connecticut. It was put up about 1714 to house the resident lime burner whose kiln is now in ruins below the big elm tree. Three things excited me when I first saw the situation, and still do. One was the brook chattering along behind the house and spilling its torrents into the quarry in the spring. The second was the view, just exactly to order, with ridges on ridges to the west as seen from the elm tree terrace, and lastly, what I had never dreamed of possessing, the rocky canyon of the quarry itself, a hundred feet deep, with one great white lime peak rising from it across from the house. So here I decided was the very week-end spot for which I had been searching. For five years I have been watching the seasons come and go at Limecot in the Redding hills. And though I planned my garden almost from the moment when I took possession, I am still learning the secrets of Friday to Monday tenure,

At first, like all expectant but inexperienced gardeners, I devoured the catalogues with no fear of drought or mildew,

moles or woodchucks. All I saw was masses of color—purple verbenas, so thick no weeds could find root space under their lavishly flung poms, below the bay window where in May John Ruskin tulips and phlox divaricata hold sway; salmon-colored roses, peachbells, columbine and Shasta daisies in full dress down the path to the gate. If there is anything more pitiful than the tiny showing these plants make when a ten-dollar order is unwrapped, I want to know it. Certainly the amateur gardener needs a few rampant spreaders on her first lists, such as arabis, anchusa, iris, anthemis and achillea. Kind friends warned me against using northern bedstraw instead of baby's breath for a delicate misty effect between bold masses, but it has stayed within bounds for me and never winterkills. There are many such experiences to teach one the rules of such situations as mine. I have set down some of them here.

HUSBANDS, I AM told, have a way of expecting meals on time, which handicaps wives with the gardening fever. My handicap is that gardening is a week-end proposition with me, permitting no close watch. I am not on hand to (Continued on page 74)



**The Brook:** On an early morning last May this view was taken from below the stone bridge, with iris, yellow lady's slipper and wild horse radish for spots of color in natural planting



**The Terrace:** The house is built into the side of a hill and from the upper level you look down the rockery steps to the verberna bed and the breakfast terrace shaded by a fine apple tree

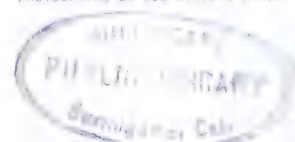
**The Steps:** At the rear overlooking the brook a terrace has been built out on a curve to include slippery elm and hornbeam trees. The old drinking trough is planted with fragrant herbs for salads



**The Gate:** From the road your glimpse of Miss Goldsmith's house is through the gate house designed after one of Kate Greenaway's drawings. The path is planted with perennials and polyanthas



PHOTOGRAPHS BY OLD MEXICO STUDIO INC.







DRAWINGS BY GEORGE HUGHES

## WASHINGTON PLANS A FUTURE FOR MOUNT VERNON

**Editor's Note:** It is easy for Americans to picture George Washington as first strategist and statesman of a new nation. It is equally easy to find in the dignity of Mount Vernon as we know it a perfect complement for its owner. But Mount Vernon achieved its final beauty by slow and painful degrees. The saga of its development from the cottage pictured above to its height before Washington's death is known only to a few delvers among dusty records. On these pages we set the story, old in time, but as new as home building today



# MANSION FROM A COTTAGE

by THOMAS HAMILTON ORMSBEE



GEORGE WASHINGTON, youthful colonel of Virginia's militia, sat at a rude table in Fort Loudoun and wrote busily. His air of concentration indicated that he was engaged upon correspondence of some importance. ". . . A marble chimney piece," he was writing, "cost not to exceed 15 guineas,

papier mâché for the ceiling of two rooms, 250 panes of window glass, a dozen fashionable locks for partition doors, fashionable hinges for the said doors and two pair larger." The list continued, mentioning, among other items, wall paper for five bed-chambers and a dining room.

This rather unmilitary document concluded, the Colonel folded, sealed and addressed it to Richard Washington, London merchant, and set out for Cumberland to preside at a council of war. This was in 1757, and Washington was making the first purchase of supplies for the remodeling of Mount Vernon, which he had inherited six years earlier from his half-brother Lawrence. The remodeling lasted for twenty-eight years, during which time Washington married, piloted the American colonies to independence, served two terms as president of the United States and retired as an elder statesman. Yet throughout all those years Mount Vernon was seldom out of his thoughts. While the Continental Congress was in session, after the Revolution had actually begun, between battles—even after he had left his retirement to spend those eight rather reluctant years as President, his diary and letters reveal his constant interest in the estate and its welfare. Surely no one ever paid more zealous attention to his home.

The story begins in 1752, when Mount Vernon, then simply a story-and-a-half house on the banks of the Potomac, passed to him by inheritance. He was twenty then, and continually busy either surveying the extensive Fairfax lands to the west or, later, heckling Indians and French on the frontier. In the course of time, however, he became engaged to Mrs. Martha Custis, a wealthy widow with two small children, a mansion on the Pamunkey and a town house in Williamsburg. Obviously he needed a house worthy of accommodating the family he was soon to acquire. That accounts for the domestic interlude at Fort Loudoun and the definite renaissance of Mount Vernon. And though Washington continued to wrangle beyond the Blue Ridge Mountains, the work of remodeling the simple wooden house went ahead throughout the year 1758, with one John Patterson, house joiner, and his corps of workmen on the job.

Up went the roof. It was now a two-story-and-attic structure. The foundations and chimneys were rebuilt with bricks fired on the place. New shingles were laid. The old exterior boards were replaced with new ones beveled to resemble cut stone, and the whole was painted white and sanded. The windows were reglazed. Inside, as well, wholesale renovation took place, with much new flooring, replastering and finishing. A number of closets and a more or less hidden attic stair caused Joiner Patterson no end of trouble, since he forgot Washington's instructions about them. George William Fairfax of Belvoir, who was keeping an eye on the work, unsnarled him. Fairfax also made good from his own estate certain shortages of materials which developed at Mount Vernon.

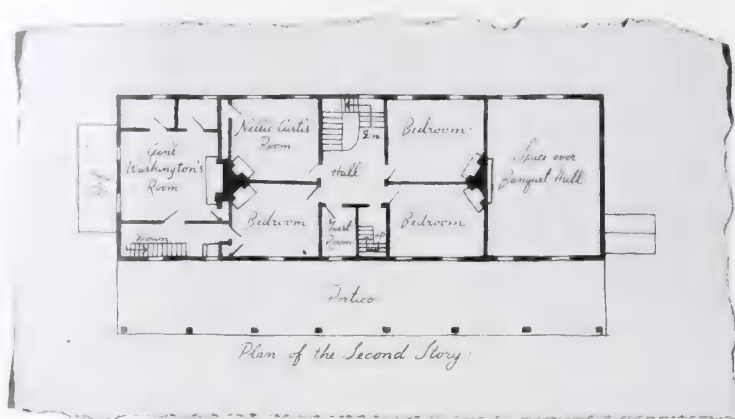
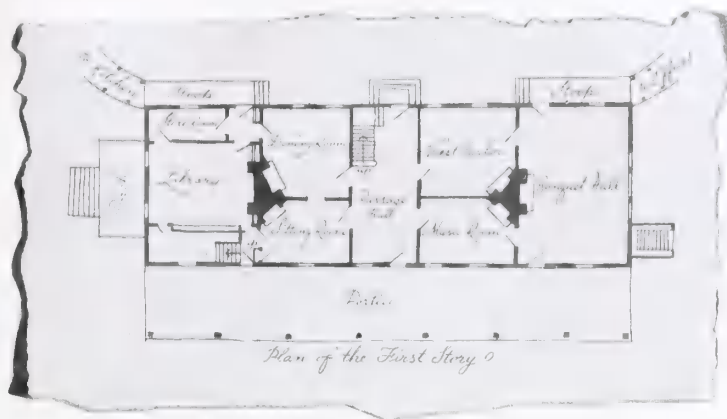
Meanwhile, Washington himself was pausing between skirmishes on the frontier to write more directions home or to order further supplies from England, among them 75,000 nails and several shipments of china. There were mistakes and delays and more letters, with Washington writing on one occasion, "You will perhaps think me a crazy fellow to be ordering and counter-ordering almost in a breath." (You gather that remodeling then was as exasperating a business as it often is even today.)

By the end of the year, however, both the war on the frontier and the war at Mount Vernon were over and December found Washington back at Williamsburg settling up his military accounts. On January 6, 1759, he married Mrs. Custis, remaining in Williamsburg for the meeting of the House of Burgesses



At the age of twenty, when he inherited Mount Vernon, Washington was more pleased by a dead Indian than a house. Five years later, however, he had become engaged to Martha Custis and his attitude changed. So, too, did Mount Vernon, with a second story and much renovation. To the home at right came the new bride





AFTER PLANS REPRODUCED IN "MOUNT VERNON,"  
BY PAUL WILSTACH, COURTESY BOBBS-MERRILL CO.

If the exterior took on an entirely different aspect during the long siege of remodeling, the floor plans were added to without essential alteration. The first two floors of the finished house, opposite, are shown on these two diagrams. The architect was George Washington

until April, when he wrote to a trusted white servant at home to set up and polish enough furniture to accommodate the family. He was very explicit on the matter of cleanliness as well as to the details of preparing for the family's arrival. Apparently he had discovered already that Martha was an exacting housekeeper.

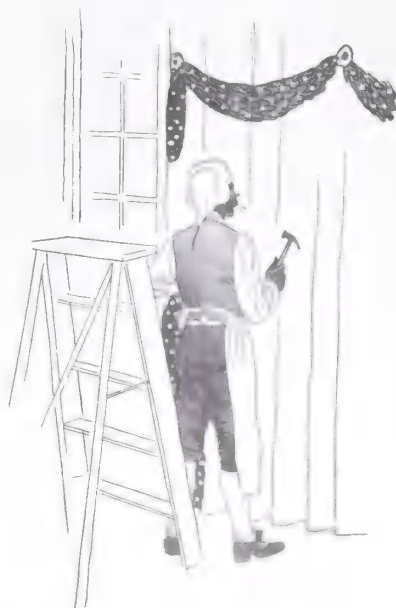
For fourteen years Mount Vernon remained substantially unchanged, though in the spring of 1760 Washington contracted with one William Triplet to build and plaster two small buildings at the front of the house for the sum of £18. These, an office and a kitchen, were torn down when later additions were made. Then, in 1773, neighbor Fairfax wearied of the Colonies and returned to England and a seat in the House of Lords, leaving Belvoir to Washington's care. Apparently this was the spark which touched off another remodeling outburst at Mount Vernon, for Washington's correspondence began to reveal plans for still greater alterations, though, like most modern home-owners, he seems to have suffered from a slight inferiority complex in the face of the details involved. Evidence of this is to be discovered in one letter to Cary & Co., of London, thus: "I am almost ashamed to trouble you, in the same year, with such frequent orders for goods; but as I am under necessity of making some repairs to, and alterations in my house, and did not get an account before from the undertaker of all the materials wanting it must plead my excuse for requesting you to send me the undermentioned articles."

This "undertaker" was Going Lanphior, and if ever a builder harried the life out of a customer, he was the man. Here is a sample of the dubious rhetoric with which he was plaguing the absent owner: "I am apprehensive that the bill of scantlings that I sent you was ordered so as to have the sleepers of both additions to ly lengthwise. Thee intended perhaps of having no heading joists in the lower floors. I proposed from the beginning to lay the flooring and ceiling joists lengthways of the house, it will be a great means to

strengthen the additions." This painful note tells us that Washington was building two additions to Mount Vernon and that he had obviously planned their construction in some detail. These additions proved to be the south wing, comprising a library on the first floor and a bedroom on the second reached by a separate stair. On the third floor was the bedroom which Martha Washington occupied after her husband's death. The north wing was taken up for two stories by the banquet hall, with an attic room above it.

In other words, some twenty-one years after he inherited the place, and sixteen years after the first remodeling was launched, the alterations were begun which brought Mount Vernon to its peak just before Washington's death twenty-six years later. Even after the sum of all these years, the house was not as we know it today. For though the main work now existing was largely planned and executed during the General's lifetime, the railing above the portico, a small addition to the south, and lesser out-buildings were added afterward. And by 1855, when the last of the Washingtons had left the place and the family fortunes had fallen on evil days, it was in a state of semi-ruin. However, that is not a part of this story.

So far we have found Mount Vernon growing from a board-sided, story-and-a-half dwelling to a two-and-a-half story house, sheathed in white boards cut to a stonework pattern. Now we find the owner, busy with the affairs of the restless Colonies just before the outbreak of revolt, planning to double the actual size of the place and add a two-story portico, new colonnades at the front and a cupola on top. He was growing in importance as a man; his house must grow with his station. What better inspiration for expanding a home, then or now? Throughout the troubled years following 1773, Washington's voluminous correspondence tells the story of the work. One thing the letters omit, however, is the presumable model Washington followed. You remember his friend Fairfax had left Belvoir in Washington's care: in 1783 (Continued on page 63)



The unfinished walls of the banquet hall had to be covered with sheets and festooned with greens for Lafayette's reception in 1784.





## LOG OF THE MANSION'S DEVELOPMENT

- 1735 First house built on site by Augustine Washington
- 1739 The house was burned to the ground
- 1743 Lawrence Washington built Mount Vernon (Drawing on page 20 shows this house)
- 1752 George Washington inherits by default
- 1757 New owner orders first supplies for remodeling while campaigning at Fort Loudoun
- 1758 Joiner John Patterson executes extensive alterations, inside and out (Drawing on page 21)
- 1759 George Washington and his bride move in
- 1760 First office and kitchen buildings erected by William Triplet for £18
- 1774 On July 4 (no connection with Independence Day) Washington mentions starting the library wing to Bryan Fairfax
- 1775 Library wing completed by Lund Washington while the owner is off with the army
- 1776 Royal governor's threat to burn Mount Vernon regarded by Lund in letter as "provoking"
- 1778 Banquet hall addition started and probably completed within the year. East portico built
- 1785 Mantel installed in banquet hall, but plastering still to be done
- 1786 Banquet hall finished in four months for £168. East portico re-paved with imported sandstone under George Washington's direction

First the story-and-a-half cottage; then the trim two-story house with walls sheathed to resemble a stone-work pattern. The final steps brought a pair of wings to the ends, a broad pillared portico across the east front and new out-buildings beyond. Nearly three decades passed before the work ended

## LIBRARY WING AND BANQUET HALL

## COMPLETE MOUNT VERNON'S GROWTH





## NOW IT'S BONE WHITE

**B**ONE, the season's smartest substitute for all-white, appears in the walls, furniture and accessories of a salon in which Wm. Baumgarten & Co., Inc., supplied the furnishings. Since its back faces you as you enter, the love seat in the fireplace grouping opposite is decorated at the back with carvings in gold and black, adapted from eighteenth century designs. It is upholstered in rippled peacock blue satin.

The Regency arm chair is a combination of satin and tiger wood. All carving is gold (underlaid with red) against a black background, and the covering is an original Louis XVI velvet. The modern lounging chair is upholstered in bone white chipped velvet. Three fine ornaments occupy the marble mantel, a pair of rare old English pink lustre tulip pots and an English "Vulliamy" urn clock, dated 1776. Ornamenting the base are four original violet Wedgwood plaques. The simple, stately draperies of bone white satin brocaded in gold Empire design are lined with peacock blue taffeta and edged with bone white, gold and brown tassel fringe. . . . One end of the same living room appears above, dominated by Nattier's portrait of Princess Henriette, daughter of Louis XV. The sofa beneath, as comfortable as it is elegant, is covered with Genoese velvet woven in three tones of bone. Fringes in peacock blue, bone and gold drip elegantly across front and sides and blue cushions create spots of color. Directoire chairs in bone white and gold are covered with brown, gold and white brocaded satin. The Aubusson rug is in old gold, gray, rose and nigger brown.





PHOTOGRAPHS BY EMLIE DANIELSON

Black and gold, with shades of rose, blue and brown, glow richly against warm white walls which actually are not white at all



# COOKING BY CLOCKWORK

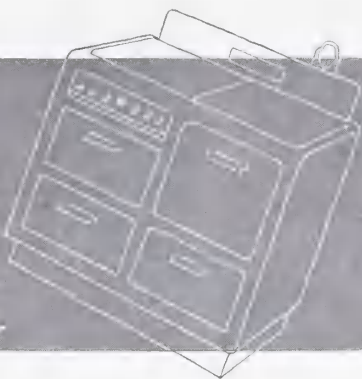
by FRANCES TAYLOR HEARD

FOR quite a while there has been a movement on foot among the stove manufacturers to make their products more fully automatic. Every year they've been adding new devices that make going into the kitchen less and less necessary, and a check-up of the new models reveals a number of further developments. They don't seem to have put in remote control, whereby you sit in the other room and do nothing but push buttons. That will probably come. But as a matter of fact, the accuracy of the newer timing features is practically remote control, for you can set the stove to start and stop when you want it to, a great convenience for households with restricted service, since the maid can be doubling in another part of the house while luncheon or dinner is cooking. It's amazing how vastly intelligent these mechanical machines have become. The little strip below gives some suggestion of the labor and space they save in the kitchen. (Continued on page 69)

The electric stove, in modern cabinet form, is almost as intelligent as a human and a lot more dependable. In its appearance, too, it does honor to any kitchen. One of the notable features of the new Westinghouse is the hermetically sealed stainless steel heating element, below



The  
1934  
Stove



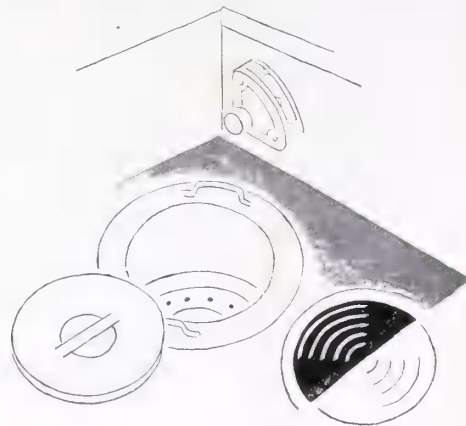
replaces:

wood box

range

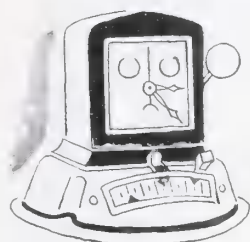


The five-quart aluminum vessel, right, which will cook an entire meal without mixing flavors, is descended from the pioneer fireless cookers. It requires only a fraction of the normal amount of heat. This is one of the ingratiating features of the new General Electric. Others are a counterbalanced oven door, sliding shelves, automatic temperature control, perfect insulation





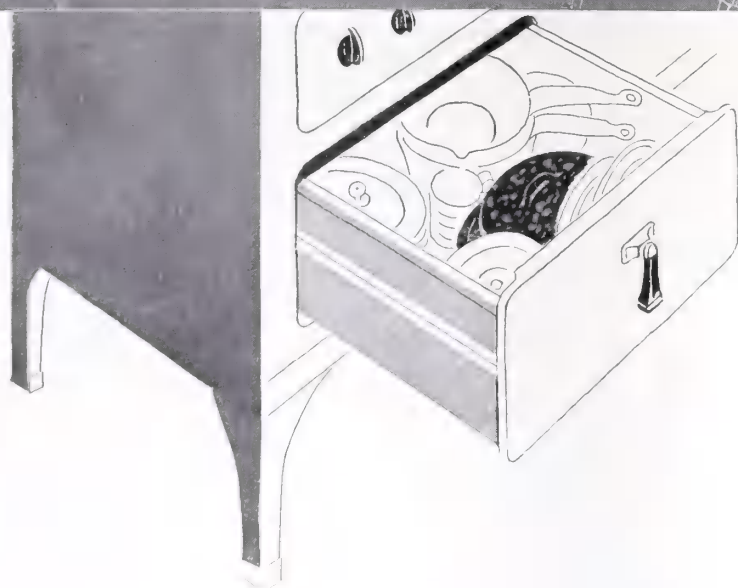
Witness below the brains of the Westinghouse electric range—the dual automatic cooking control. The clock is self-starting and needs no winding. The two smaller dials, set as ordinary alarm clocks, start and stop cooking activities. The pointers on the graduated scale take the oven's temperature and control its fluctuations as well



Norman Bel Geddes designed this striking cabinet gas range for the Standard Gas Equipment Corp. It has such outstanding features as non-tip flat grates, heavily insulated oven, automatic time and light control, pull-out, stoopless broiler, warming closet and highly efficient heating elements



DRAWINGS BY LAUREN C. COOK

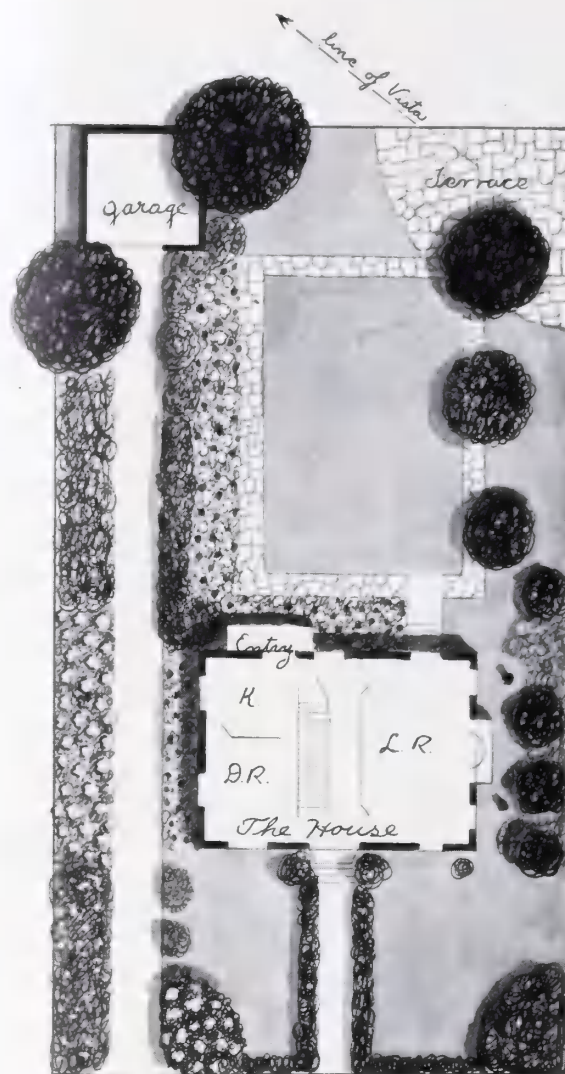


The time-dishonored rack with its dangling cooking utensils is done away with by this convenient storage drawer below the business level of the range. No longer need a cook vibrate between pot-rack and stove. Twin to this at the other end of the stove is a warming drawer for either heating plates or keeping foods at the proper temperature. These special functions, of course, are performed by many good stoves





PLAN A. The lot is 80 x 150 feet in size and the placing of a two-car garage is the governing factor in three of these four alternative garden schemes. In this one, failing local restrictions, the garage has been placed on the street. A terrace hugs the house, so placed as to give a vista through trees to a row of distant hills. To hide a neighbor's laundry and kitchen, fast growing poplars form a barrier



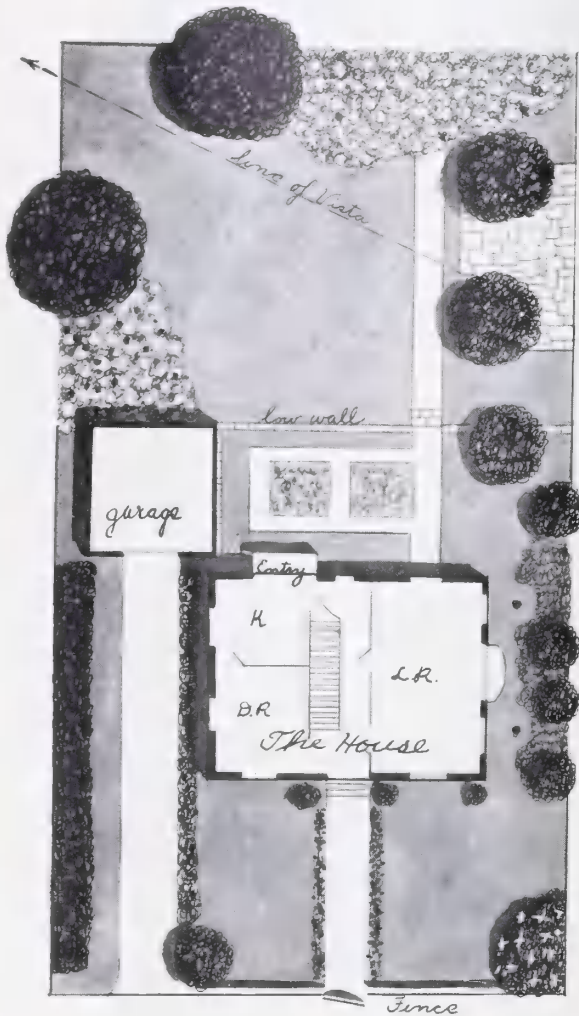
PLAN B. Here is a solution for the plot where the garage has unfortunately been placed at the back, cutting off the view. A line of shrubs and trees has been set to conceal it and the terrace placed in the opposite corner in such a way that the vista is still to be had. Here, naturally, the planting along the rear boundary is kept low. The flower areas are formal, with flower-edged walks leading to the terrace

## FOUR WAYS TO DEVELOP THE PLOT

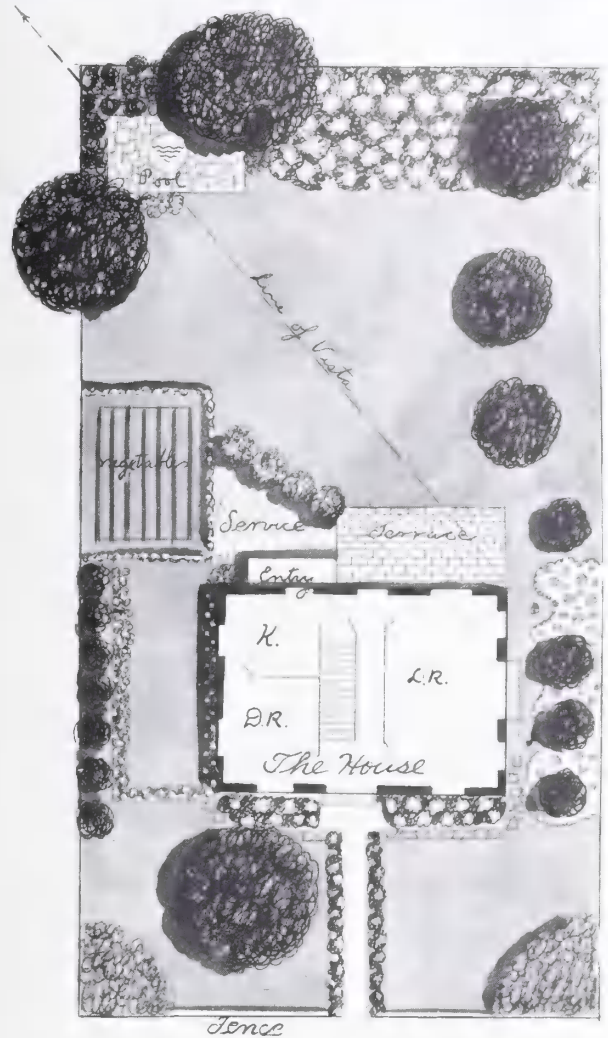
by MRS. JAY CLARK, JR.

HOPEFUL signs on the garden horizon were under discussion, when the Editor climaxed the matter: "All that has been said of walls, small gardens, freer importations is full of promise for increasing beauty. But here is another straw showing the wind's direction: nine tenths of the readers' queries ask for assistance on how to *plan* a garden with visible indications on paper of the best manner to fulfil desires and requirements." To assist those for whom the plan's the thing, the accompanying diagrams are given as suggestions toward landscaping a suburban lot. The garden arrangement varies with the placing of the two-car 20'x20' garage to spoliolate the least amount of space on a typical suburban or city lot, 80 feet wide by 150 feet long. The house faces southwest, and is situated fairly in the center of the land. To the north is a fine view of distant hills; to the east, in close proximity with the living room, are the service quarters of the neighbor's realm. Thus the principal problems concern an attractive manner to enjoy the outlook, a practical and thorough screening of the adjoining regions, areas for planting and the garage placement. With these essentials decided, individual treatment will make for different results, for as no two women wear the same hat with equal effect, so no two gardeners create alike.





PLAN C. The garage is conventionally placed near the kitchen, with no intervening service area needed, thanks to the increasing mechanization of household tasks. Since the garage shuts off a great deal of the outlook, the dooryard space is given over to flowers and the living terrace placed out under the trees. A low retaining wall divides the area immediately at the rear of the house from the remainder



PLAN D. Here there is either no garage at all or one built into the house. In the latter instance, there would be a driveway similar to that in Plan C. The terrace is again close to the house and flowers abound. High screening again shuts out the neighboring house. At the rear of the property is a large space for flowers beyond a wide sweep of lawn. A small vegetable garden and a service area are provided

PLAN A. No town building restrictions exist here, and the lot falls in a steep bank to the sidewalk. As in the alternative suggestions of the other plans it is 80 feet wide by 150 feet long, typical size for a suburban lot. GARAGE: Placed on the street, as the main outlook of the house will not be in that direction, leaving the distance required by law from the property line—two feet in many towns. This space becomes a service path leading to the kitchen and is sunk in the bank with the first foot of soil retained by stones, and curves planted with rambling materials. Vines drape the front and roof of the garage, the camouflage being completed with rows of evergreens. Where the bank is non-existent the same location is recommended. It will merely take longer to soften contours. VANTAGE POINT FOR VIEW: Beyond the living room (the window being made into a door if one does not exist) a terrace gives opportunity for a sheltered arbor and seats, from which point the hills are a dominating feature. FLOWER AREAS: The nook by the dining room window offers opportunity for a little bulb garden, herbs, a few annuals and perennials. The rest of the garden leads from the terrace, remembering to plan nothing to interfere with the outlook or chop up the place with features to distract the (Continued on page 66)

## PLACING THE GARAGE OR- DERS DIFFERENT SCHEMES IN PLANTING A SMALL LOT





There are two important bits of news in these rooms by W. & J. Sloane. The furniture is scaled down for today's smaller rooms and lower ceilings. Second, pieces and decoration are a fresh restatement of eighteenth and nineteenth century ideas. All the rooms are carried out in subtle and luminous colors. Three of them have gray-white walls; stark white has been used in none

The dining room is in blue and white. The walls and ceiling are both blue with white cornice trim, baseboard and a wood mantel painted white. Draperies are of white cellophane. The llama fur rug under the table and chairs is dyed blue and white. Furniture is fruit wood, modern in design with a suggestion of Biedermeier. The chairs are covered in a rich blue and white pin-striped silk



## SCALED DOWN

THE NEW SMALLER FURNITURE IN FOUR LIGHT-WALLED SETTINGS



PHOTOGRAPHS BY EMELIE DANIELSON

Modern Directoire boudoir in pink and pearly gray-white. Wall paper is pale gray with silver pin striping. Carpet in deeper gray with pink-dyed llama fur rug. Furniture is bone white or pink sycamore and maple. Draperies, soft white organdie trimmed with pink ribbons. Easy chair covered in white chintz, love seat in pink and white. Folding screens connect with the bedroom





## GRAY-WHITE LIVING ROOM

The living room in this group of four settings is a modern restatement of such ideas as a fashionable gadabout in the eighteen-twenties would have found in her visits to a dozen European capitals. The walls are gray-white; the draperies, a yellow celanese crepe ondese with white cord valances. Wing chairs covered in white leather are modernized Viennese. The sofa suggests Biedermeier; the mantel, with an unframed mirrored square above it, is Directoire. The rug before the fireplace is of llama fur and has been dyed yellow

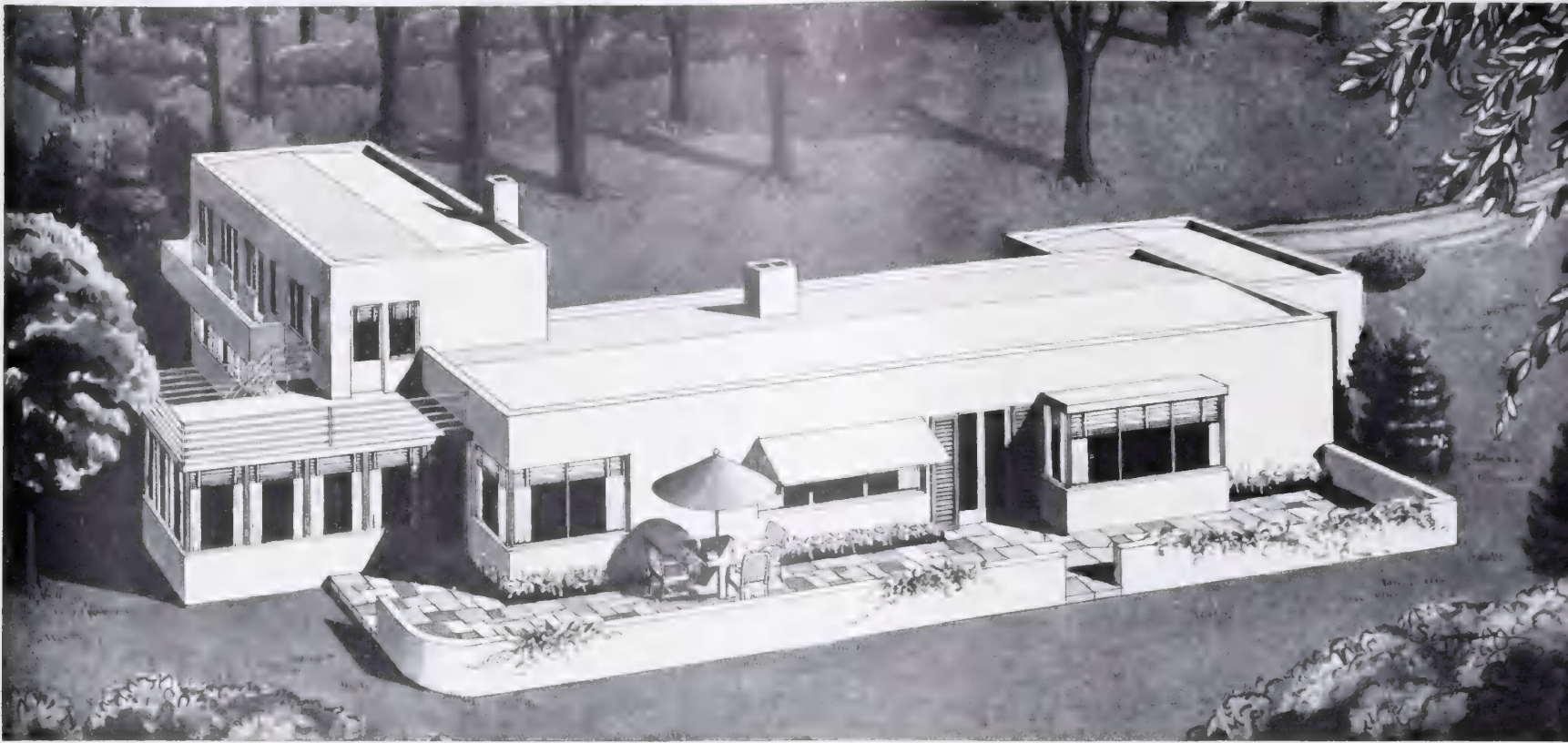




## BEDROOM PINK AND WHITE

A delicate feminine bedroom in gleaming tints and light materials. The atmosphere is modern Directoire with a background of gray-white walls and a gray and white inlaid rug. The beds and chest of drawers are of the same pale pink sycamore that appears in the boudoir shown on page 31. Draperies are pink voile over white and the bedspreads are crinkly seersucker organdie (newest of sheer weaves) over pink under spreads. Modern Directoire chairs before the windows are covered in pink and white. The llama fur rug is dyed in pink





DRAWING BY CARL AND GERTRUDE SIGMAN

## SOMETHING FRESH IN THE STATE OF DENMARK

by CARL SIGMAN

**H**ERE goes another theory—the one that the nationality of a house can be recognized by the pitch of its roof. Starting in the tropics one finds flat-roofed houses, so says the rule. As you proceed northward, and particularly in Europe, the pitch of the roof becomes steeper and steeper until you arrive in the Scandinavian countries. There you find the severest pitch of all. Yet here is the house of Mr. Max Rothenborg, one of Copenhagen's prominent lawyers, recently completed in the suburbs of the Danish capital. And conspicuous by its absence is the steep, red-tiled roof one sees everywhere in the old sections of the city.

The architect, Arne Jacobsen, has tried to design a house purely functional in character. Its masses and its complete simplicity become, paradoxically, its only decoration. His primary purpose was to meet the needs of the family—this fact the accompanying plan reveals. Through a small vestibule (*Continued on page 75*)



Modernism, adapted straightforwardly to the needs of family living, makes itself at home in the suburbs of Copenhagen. Mr. Max Rothenborg is owner. Arne Jacobsen served as the architect





EMELIE DANIELSON

## LOOK SEAWARD

On the after deck of an Elco Fifty, as pictured here, or on a garden terrace inland, the nautical chairs and table newly designed by Ficks Reed Co. promise salty coolness for summer days. They promise, too, that last year's sea-going mood will be with us in 1934. Lacquered brass forms the supports and white rope the trim. The chairs have seats of Wedgwood blue duck; the table is glass topped. From Arden Studios, Inc.



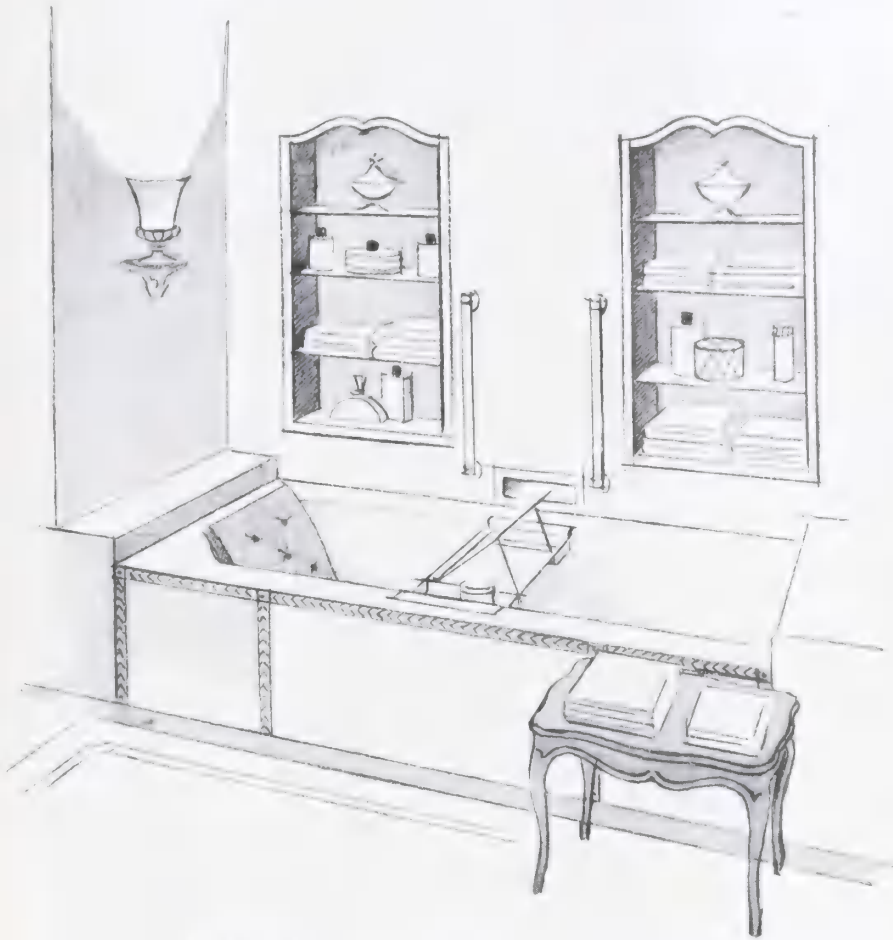
## FROM BATH TO BEDTIME

**W**E were eight, we were at tea, and among us we set out to plan the perfect fretfree day. It all started when someone sighed: "My idea of heaven is a perpetual convalescence!" (She had just come from a call on a convalescing friend.) "Not since Peter was born have I known what it was to wake with that lovely luxurious feeling that I wouldn't have to crook a finger for my own comfort or battle even one of those outrageous little frets which clutter up the average day's business." A babble of comment and question buzzed. "You all know the kind of gnatty annoyances I mean," she went on. "Take the bath for instance. Every time I step into the tub I think of what an insurance man once told me. Did you know that there are more casualties annually from slipping in bathtubs than there are deaths by motor cars? It's a fearful strain, really. But what can you do about it?" she demanded with a futile gesture. Well, what could you?

"Have grab bars put in," sang out Mrs. A, thereby revealing her particular idea of comfort for the bath.

But already Mrs. D. was ripping into *her* favorite fret: "I'd like to see the barbarian who first put towel bars over bath tubs behind bars of another sort. We have an over-tub shower, and the bath towels are always dripping when I want them. And that six-foot sprint across the room for a dry towel nearly kills me. It's the one thing I dread whenever I close the door upon myself and look forward to a quiet, undisturbed half hour in my bath." We all smiled commiseratingly and sympathetically and thought of our own disturbed half hours.

"And when I'm trying to be very calm and unhurried about my orange juice and toast (my gastronomist has positively forbidden any excitement during meals) wouldn't that be just the time my Finnish Lena would bellow, 'Mrs. Carpenter on the telephone, Madam,' and I have to scramble out from under the breakfast tray and like as not upset my orange juice in the confusion?" This from Mrs. C. Frets buzzed about like a swarm of gnats. I confess that I had not quite

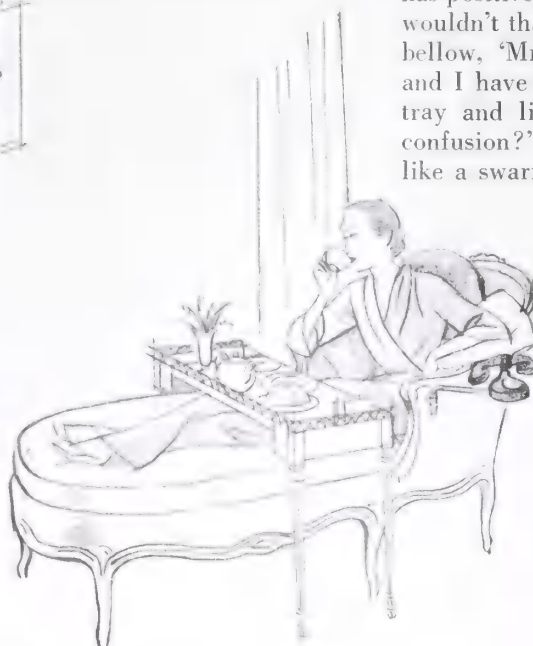


DRAWINGS BY ELSIE SLOANE

Handy niches for bottles, jars and cloths.  
A waterproof cushion and rack for the tub.  
The small table keeps your towels available



For a dressing table, this luxurious built-in arrangement with an adjustable mirror and copious cabinets for storing lotions and creams



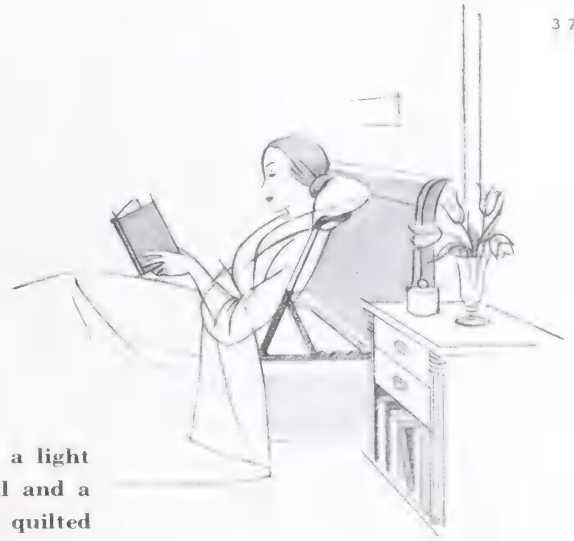
Breakfast in comfort on a chaise longue with a glorified hospital table instead of a tray and your telephone swinging at your elbow



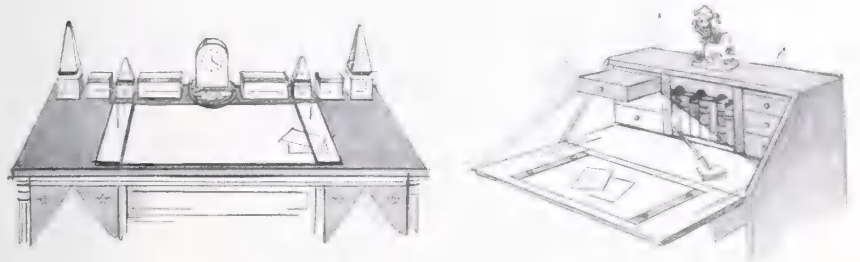
## WITH AN EYE TOWARD LUXURY

realized before how many discomforts I was putting up with in a single round of the clock. So then and there among us all we planned the perfect fretfree day. We started, as the day starts, with the bath, and agreed Mrs. D.'s objection to towel bars was valid. We placed a small table beside the tub with towels folded on it. (If your bathroom is too small for a table it is always possible to fit a glass console shelf to the wall.) There are already available in the smart shops convenient trays that fit over the tub. Some have adjustable reading racks, handy if you happen to be taking a course of reducing baths and have to sit soaking for hours. At either side of these racks are usually found places for such things as brushes and oatmeal sacks. You may even find one with a little sunken rim in which a glass will fit. The shops also carry little sponge rubber pillows that fasten to the back of the tub by rubber suction cups, but here's a suggestion that met with everybody's spontaneous approval. Mrs. S. had a permatex-covered rubber pad made, that fits the back and floor of the tub perfectly. No more risk to life or limb to step into her tub. She doesn't even have to snatch at the long vertical grab bars. Besides, she adds, it does away with the unpleasant business of letting yourself down gingerly on the chilly porcelain floor of the tub. There is the same sort of luxurious feeling you have when you sink into the soft mattress of a bed. Then benison of warm water (as Dr. Brooke had it) properly complemented by a proper foundation beneath you. There is no greater comfort, in the opinion of Mrs. S.

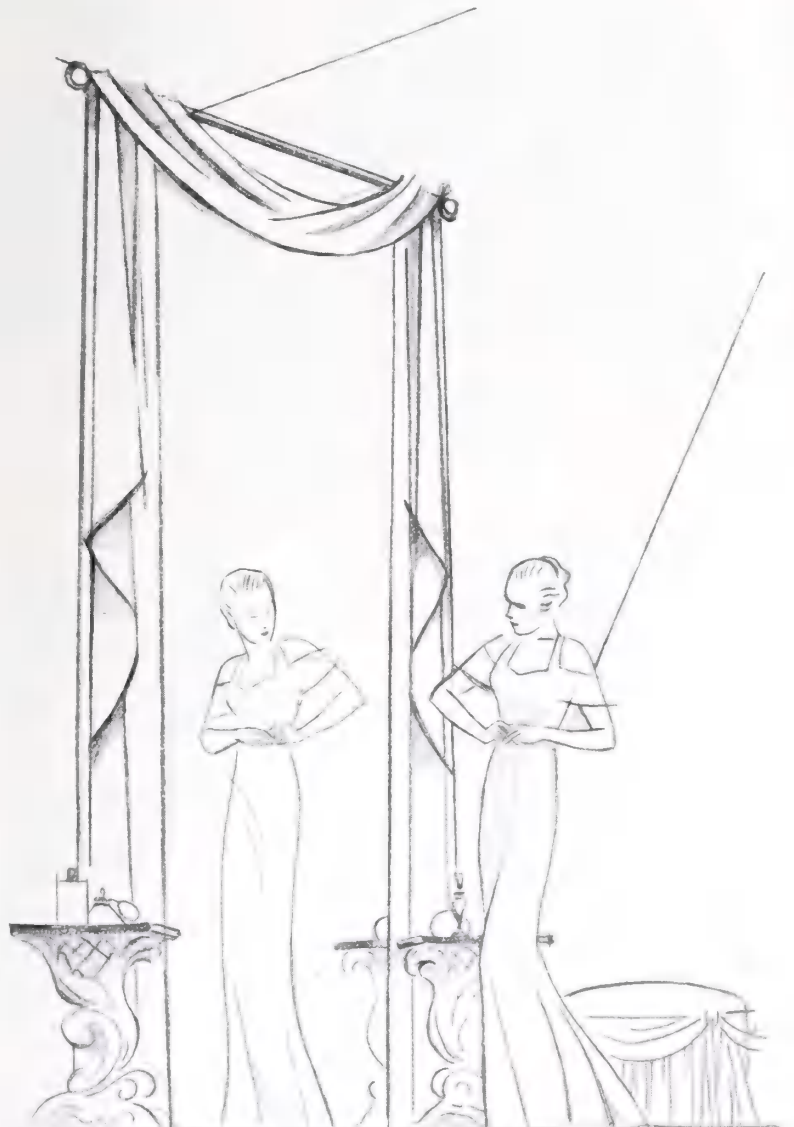
Other suggestions: Into the wall against which the long side of the tub stands sink a niche or pair of niches. If you have an overhead shower you may give them projecting hoods to act as water sheds or eaves against the spray. Even better protection would be sliding glass panels. They may be clean rectangles, if you like a modern look, but it's easy to give a slightly period aspect by arching them. On the wall back of the tub, provision should be made for some type of indirect light by which to read: an indirectly illuminated glass panel (modern) or an urn in the classic manner. (This sort of fixture has been used in a bathroom decorated by Forrest Knowles of Wm. Baumgarten & Co., Inc.). Another bit of comfort that comes to mind is the silent valet of chrome and glass which Mrs. Joseph Mullen has in her bathroom for bathrobe, pajamas and (Continued on page 64)



Reading in bed with a light concealed in the wall and a back rest with soft, quilted framework for sheer comfort



The drawer in the desk at the right has a light concealed inside. The blotter is fastened down



For evening make-up this mirrored slab, draped top and sides, offers full-length vision. It is lit by a concealed spotlight. The tables at each side are for creams



## DEBUT FOR THE NEW PLANTS

by J. W. JOHNSTON

HERE ARE THE 1934  
CONTRIBUTIONS TO  
YOUR GARDEN LIST

**S**EVENTY-ONE new flowering plants make their debut in this annual presentation of novelties for the coming year. One hundred and fifty nominations were paraded before the horticultural advisory board selected by this magazine for the important task. The seventy-one chosen have been tested in at least one locality; some of them have already gone through extensive world-wide trials. Some may fail, but all are of sufficient promise to merit their trial in your garden. There is a fascination to growing brand new plants that is not equaled by any other garden endeavor, for while waiting for them to unfold their full loveliness, there is a thrill in each stage of their growth—the comparison with similar plants, the expectancy that goes before the first view of the new bloom. They are new and there is something about anything new that is thrilling in itself.

Here are the best among the new things for 1934 in the seed and nursery catalogues of the world. They represent the skill and intelligence of the horticultural fraternity in the truest sense, for from all parts of the world they come to vie with established introductions for popularity in American gardens.



BRISTOL NURSERIES, INC.

**Gaillardia Sun God.** 4 in. blooms of pure golden yellow free from markings. Prominent center gives it a massive appearance. A find for garden or for cutting



THE LONARD EYLE CO.

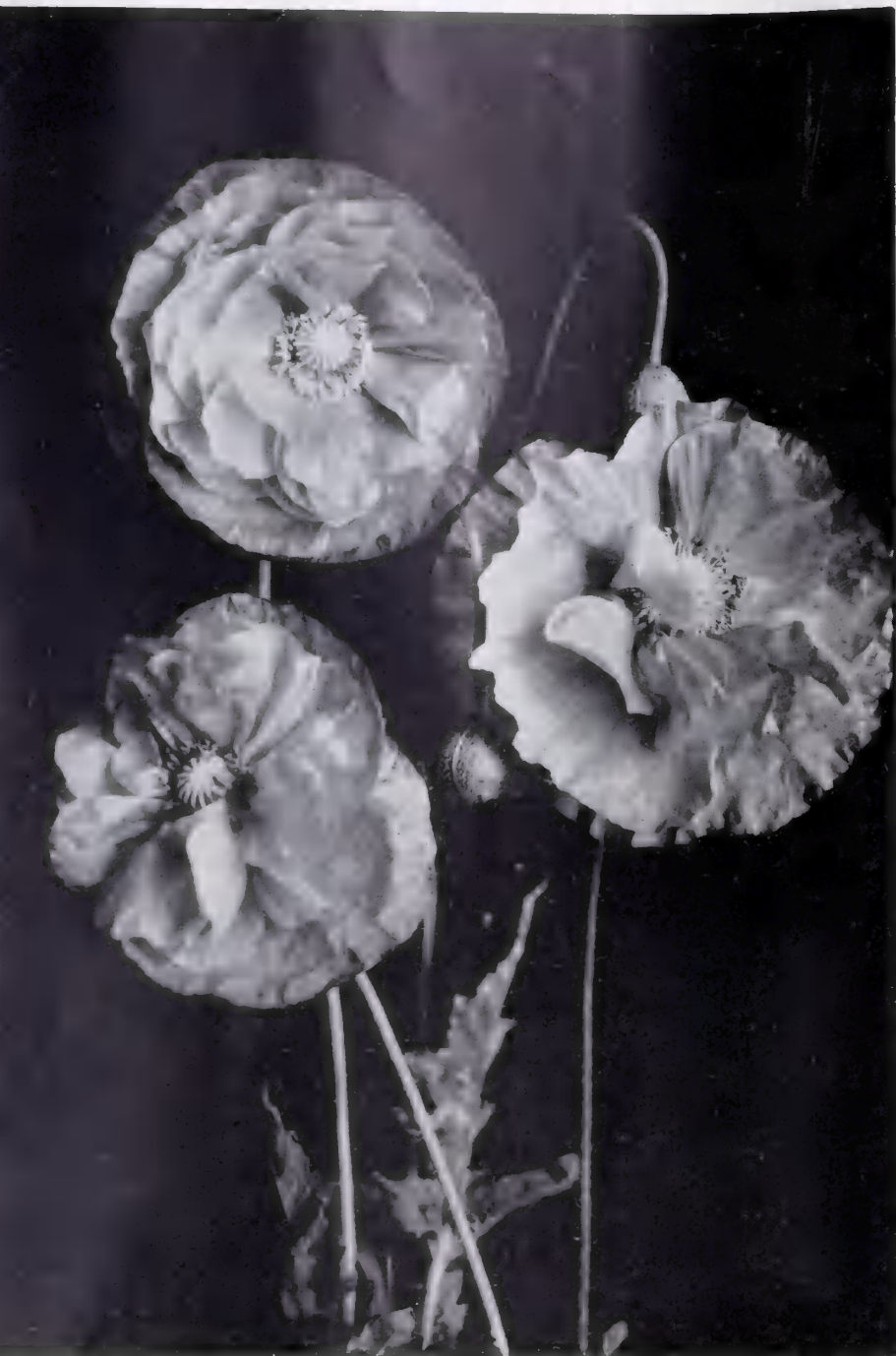
**Rose Luis Brins.** Hybrid tea prize winner here and abroad. Pointed orange copper buds; soft old rose flushed with gold when blooming. A good grower and profuse bloomer



JACKSON & PERKINS CO.

**Rose Golden Climber (Mrs. Arthur Curtiss James).** Hardy yellow type of climber. Rich golden blossoms of hybrid tea kind produced singly on long stems. Open flower semi-double





PETER HENDERSON &amp; CO. (AND OTHERS)

**Poppy Cavalcade.** A double begonia-flowered shirley. Has the rich orange-scarlet color of the single poppy, American Legion. Brilliant double, rich blooms



CHARLES H. TOTTY CO.

**Rose Better Times.** Brilliant deep cerise pink sport of Briarcliff. A silvery sheen develops in the brilliant cerise as the flower matures. A fine grower with heavy foliage



MAX SCHLING SEEDSMEN, INC.

**Petunia Netted Blue Gem.** Balcony type with striking new steel blue color, netted or veined with deep violet. Flowers about 1 in. across and borne on extra long branches



BRISTOL NURSERIES, INC.

**Chrysanthemum Innocence.** A dwarf hybrid Korean. Fine for massing, borders or grouping in rockery. Spreads about two feet with single white to pink flowers



CHARLES H. TOTTY CO.

**Chrysanthemum Mrs. Benjamin Mechling.** Outstanding anemone, bronzy salmon-orange, shading to bittersweet. Height, 3 feet. Stiff stem and clean foliage. Excellent



HENRY A. DREER

**Chrysanthemum Indian Maid.** Deep orange shaded with terra cotta. Appears single but has several rows of ray petals. Large blooms with perfection of both form and color





PETER HENDERSON &amp; CO.

**Dahlia Golden Eclipse.** A heavy prize winner before its introduction. A clear golden yellow with slight blushes of salmon on some petals. Formal decorative in type



DAHLIADEL NURSERIES

**Dahlia Jack.** A prize winner among pompons, rich burgundy in color. Free bloomer and good grower. It keeps well when cut and is a variety that ought to win in most shows



VEILE &amp; MENDHAM

**Dahlia Eleanor Roosevelt.** Giant white formal decorative with an enviable show record in 1933. A prolific bloomer. Has good stems, is a fine grower and a fine variety



JACKSON &amp; PERKINS CO.

**Hollyhock Queen of Yellows.** Very robust yellow, very double. Lasts four or five days when cut. Seed is not yet available of it, but it may be procured now in strong plants

HENRY F. MICHELL (AND OTHERS)



**Aster Los Angeles** (at the left). A new super-giant annual aster belonging to Giants of California late type. It shows artistic curled and interlaced petals, and its color is a fine, pure shell pink. Flowers appear on long stems. Habit is nonlateral

Many of the new introductions may be secured in the form of a packet of seeds at a cost of only a few cents; others, as bulbs or plants, at a proportionately higher price. Whatever that price may be, I feel that they all represent a true investment in future thrills and satisfaction. I regret that no matter how careful and painstaking this report may be, there is the ever-present danger that some deserving introduction may not have been heard from or that some of the presentations may fall down in certain localities when subjected to general culture. This, however, should not deter any real amateur from trying any one or all of them; in fact, it but adds another element in the fascination of growing new things.

In listing the novelties, the firm which nominated the plant and which is aiding in its distribution is given credit, as is the introducer, the latter generally at the end of the description. In some cases, the distributor, nominator and originator are one and the same; in other cases, many firms are aiding in distribution and wherever possible the fact is so noted. For the purpose of this story, a novelty is a plant that may be either new or old in regard to its date of birth so long as it has not attained sufficient distribution to the gardening public to make it commonplace. And here, aside from those illustrated, is the list.

**CHRYSANTHEMUM MERCURY** (Bristol Nurseries). A tested variety distributed in small quantity last season. Bronze-red color on (Continued on page 76)





SUTTON & SONS

**Lupinus Polyphyllus, Sutton's Bright Blue.** Clear blue free from mauve or purple shading. This new variety comes well recommended from across the water. Promising



MAX SCHLING SEEDSMEN, INC. (AND OTHERS)

**Angelus Bell, a new annual Canterbury Bell.** Last year mixed varieties were introduced. This one, in deep rose, is a true separate color that blooms in six months from seed



JACKSON & PERKINS CO

**Aster Novibelgi Red Rover.** Perennial. Closest to red yet available. 3-4 ft. in height with medium size flowers. Gives distinct impression of red. Real acquisition for color



STUMPP & WALTER CO.

**Clematis Prins Hendrik.** Beautiful shade of lavender blue. Vigorous grower reaching 8-10 ft. from young plants in one season. Blooms freely; 6-7 inch flowers. It is a fine variety



JACKSON & PERKINS CO

**Anemone Hupehensis Splendens.** A deeper form of popular ~~anemone~~ Hupehensis. 1½-2 ft. plants that bloom three weeks sooner than Japonica type. A real improvement



CHAMPLAIN VIEW GARDENS

**Gladiolus Reverie.** A Palmer seedling. Light safrano pink shading to cream in throat. Vigorous and healthy. Straight spikes; 6 to 7 lightly frilled blooms open at once

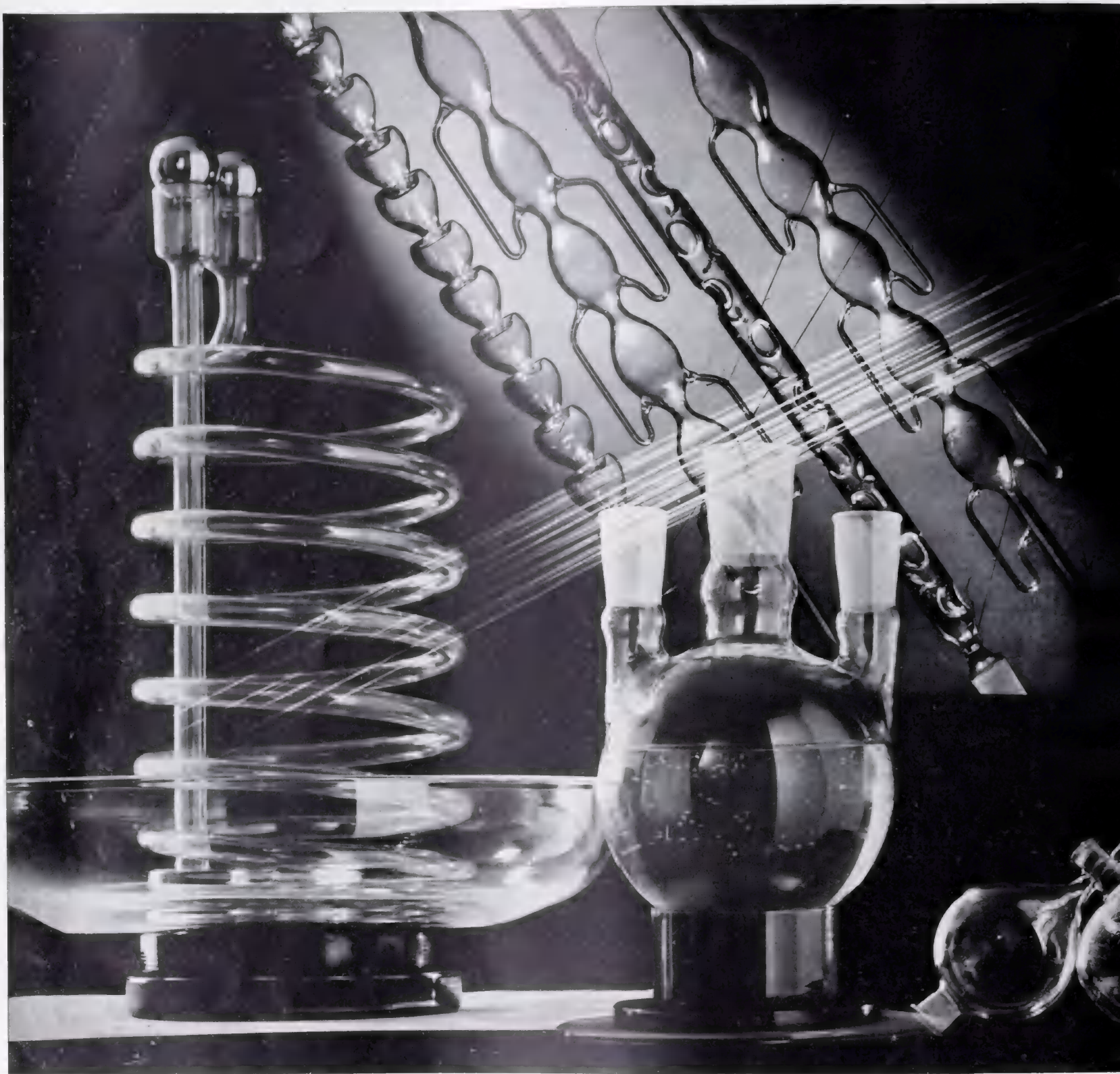


HENRY A. DREER

**Rose Mrs. J. D. Eisele.** In this rose we seem to have found a perfect hybrid tea. The plants produce huge camellialike flowers in a luscious shade of cherry-rose with a warm overlaid scarlet glow that is beautiful to see. A fine introduction and a gold medal variety that should not be overlooked

NEW VARIETIES FOR  
AMATEUR GROWERS



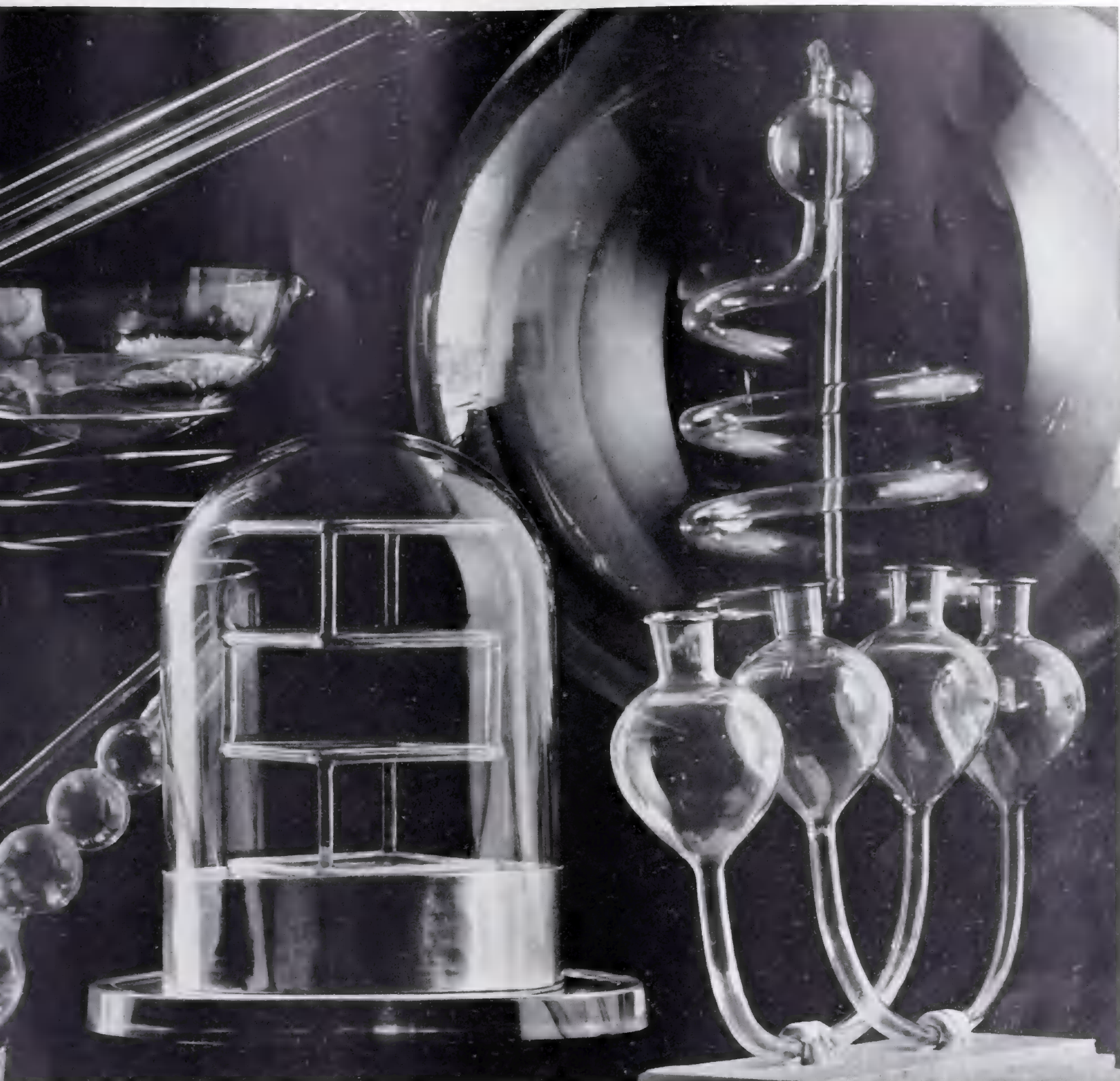


## DECORATION FROM THE CHEMIST

AN INTRODUCTION TO SOME

NEW GLASS BLOWN FANTASIES





EUGENE HUTCHINSON

IN THE scientific and industrial world today are scores of objects with an amazing purity and beauty of design, seldom publicized, and only rarely recognized as sources upon which to draw for decoration. As an introduction to these rich treasures we present the results of a raid on a chemist's laboratory, a galaxy of fragile fantasies blown in glass. Some will lend themselves to practical usage as flower vases and candelabra. On the other hand, they are all lovely enough in themselves to merit an honored place in decoration without any consideration of practicality at all necessary.

Take the spiral coil, for instance, at the left of the picture. Placed as it is here, in a clear Steuben crystal bowl, it makes an exotic centerpiece for the dining table. If you wish you may catch clusters of small white flowers (like

paper-white narcissi) in the spiral here and there. Though a determined modernist might feel you were trying to gild the lily in so doing, we have tried it ourselves, and with great success. At the extreme right, a similar kind of condensing coil has been used in a huge glass globe of soap bubble clarity. By placing it on an illuminated base (as Walter Dorwin Teague uses it) you have created an important ornament for a console or living room. Hobart Irwin, in using this globe and condenser together, filled the coil with colored liquid, and the bowl with clear water. The effect was magic. Without the coil, the globe alone can always be used as an aquarium, for an arrangement of undersea plants, or for flowers partially immersed in water.

The triple flask at left of the picture has frosted or ground glass necks, and will (Continued on page 73)





## THIS HOUSE STAYED COLONIAL

On these six pages we present two houses, both built in Connecticut in Colonial times. This first one has retained many of its earliest furnishings and all its spirit. In contrast, the second has drawn on succeeding generations for decorative inspiration. The final result is wholly delightful in both cases

### CASE ONE

**W**HEN a house attains the ripe age of a hundred and seventy-five years, it is fair to expect senility to make inroads. Yet in Litchfield, Connecticut, the home of Mr. and Mrs. Samuel H. Fisher, built in 1760, still stands in the glory of its youth. There are several reasons for it. For one thing, the house has had very few owners, each of whom passed it on with its contents intact. Again, these owners never allowed decay a chance to set in. But perhaps most important of all is the fact that in 1790 the house lost its garret.

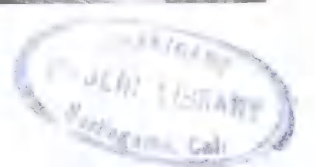
IN THAT YEAR a Scottish soldier of the king decided to remain in the Colonies and become an "early American" architect. His first professional job was to alter this Litchfield house for its second owner, which he did by adding a mansard roof, doing away with the garret and building a palladian window in the façade. It may be pure fancy to hold a roof accountable for one of the finest traditions of the house. But it is also logical to assume that since there was no garret into which old pieces might be placed and forgotten, the pieces continued in use. At any rate, one owner has passed the furniture of the house to the next. The fine old Sheraton table in the dining room, one of the sideboards,





In the dining room, above, the Sheraton table has borne the brunt of hospitality since 1820; the "Sheraton fancy" chairs have stood their ground for generations. One of the sideboards was passed from owner to owner. The house is now in the hands of Mr. and Mrs. Samuel H. Fisher, who added the large communion cups and old French pewter urn pictured

A drawing made in 1828 shows the room at right practically as it is here. The sturdy Sheraton chairs, the fine old paneling, the biblical tiles are unchanged. The English needlework painting and many lesser details are Mrs. Fisher's, and reveal her sensitive regard for the original character of the house. Everywhere the Colonial spirit is preserved





There is but one room where original paneling has been hidden by wall paper at some later time. A corner of it at the right again reveals fine old furnishings happily lived with. Rare copper lustre, old candlesticks, paintings on glass strike a balance with hooked rugs, Queen Anne and Sheraton tables



THE OWNERS HAVE KEPT  
THE FIRST BEAUTY OF  
NEARLY TWO CENTURIES





PHOTOGRAPHS BY EMELIE DANIELSON

the touching little high chairs, the solid Sheraton chairs in the left parlor and the quaint "Sheraton fancies"—these and many others might have been relegated to the attic if there had been an attic handy.

PART OF THE rich atmosphere of the house comes from the democratic vicissitudes it suffered along with its more impressive history. At one time it was a tavern—yes, and Washington slept there. Later, as part of the first law school in America, it housed the classes of Judge Gould. One of the students made a pen-and-ink sketch in 1828 showing the Sheraton chairs in the southeast parlor as they are today. But Elisha Sheldon, the builder, was as solid a citizen as the later owners, and the house grew in dignity. The present owners have rounded out the career of the house with a sensitive regard for its integrity and its beauty. Rather than sacrifice any of the old paneling or change the proportions of any room, they built a special building between house and garage to accommodate their voluminous library. In the Toby Room, which Mr. Fisher uses for a study, only a few books are kept. The mantels, the hardware, the floors, the architectural arrangement, all remain substantially as they were. The "inherited" furniture has been supplemented by handsome family pieces and a collection made by Mrs. Fisher. Her collection of playing cards, noted in its field, is the only one she has not incorporated into the fabric of the house. The snuff boxes, the lustre, the pewter, the needlepoint, velvet and glass paintings are all gracious and welcome part of the hospitable scheme.

An unusual delight here is the bed, a "transition" piece, with a Jenny Lind foot rail and Sheraton posts. Or it might be a Sheraton original with a foot and headboard added at some later time. Two Hitchcock chairs and a particularly well preserved Boston rocker contribute to the sturdy American atmosphere

The Toby Room, opposite, used as a study, takes its name naturally enough by virtue of Mr. Fisher's own collecting activities. Tobys are everywhere—above the doors, on the mantel and book shelves. A special building houses most of a large library so that the paneling of this room need not be disturbed





## THIS HOUSE

### CASE TWO

THERE is more than one way to treat a Colonial house. On the preceding four pages the method was to start with a fine original and stick to it. Here is a case where the original, after a century and a half, was taken, along with time, by the forelock and led briskly into the present. It is the home of Mr. and Mrs. Joseph Mullen, who have not only renewed but transformed its youth, chiefly by combining bright colors, new textures and forms, with the characteristic Connecticut background of the little village of Poundridge, where it stands. Not satisfied with the introduction of modern notes, they have actually turned inventors, devising schemes and expedients to suit their own particular case. In view of the fact that Mr. Mullen is himself a decorator, this is not surprising.

ON THE OUTSIDE the old square house is changed only by the addition of two unobtrusive wings, one of which contains the entrance hall and a combined sun room and library. It is with this hall that the story begins to unfold. Bare floor boards, white stair rail and wainscot, a wine-red stair carpet and chartreuse yellow walls strike a crisp clear note at the very start. The living room amplifies it in harmony. Two rooms have been made one, with (Continued on page 73)



Behind prim white pickets, the house remains loyal to Connecticut tradition while assuming a new point of view

Decorator by trade, Joseph Mullen simplified his dining room fireplace by replacing the mantel with a molding

Perhaps the most surprising and delightful room is in the attic. This guest chamber is fully described in the article





# DROPPED ITS PAST



Here is a more inclusive view of the dining room, which has a tradition of generations behind it. The deep blue walls, severe white trim, chairs and table all strike a fresh note of contrast with the old Federal mahogany

When a clock turns backward, it's news. In the living room modern fabrics, from white to tawny shades, are smartly attuned to the simple Colonial background for Dutch, French, English and American pieces

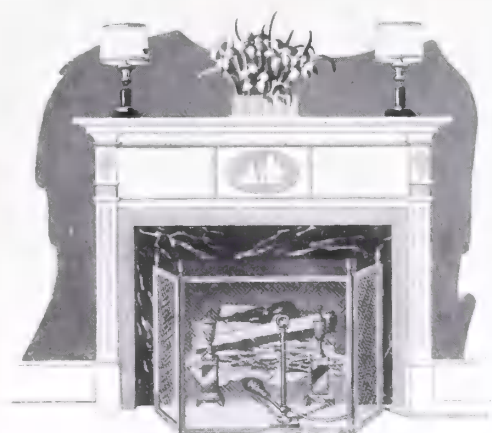




This aquarium window does not open for ventilation, but it has a sliding top so the fish may be fed. Too cold for tropical fish in most climates, but it is quite safe for goldfish



A lady who keeps large dogs has arranged the windows of a cellar room so that the dogs may push them open. There are old army cots for them to sleep on away from cold floor drafts



This firelighter is an electric coil. It is tied down with string to an and-iron. You push a button from your bed to start it. Then paper burns through the string and the arm springs back

## STRICTLY PERSONAL

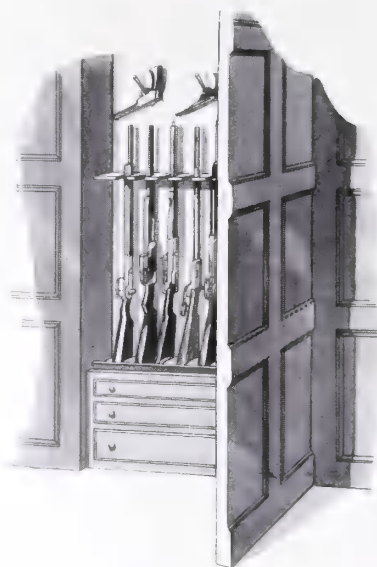
PRACTICAL MINDED HOME OWNERS

THOUGHT THESE OUT THEMSELVES

HERE are no badges, no secret handclasps to identify, yet there exists a vast fraternity composed of all home dwellers who have installed some kind of device to do something better. The term "home dweller" is broad. A man in a tent who "fixes up" a pulley arrangement for opening and closing its flap without getting out of bed is as recognized a member of the organization as his brother who thought out the firelighter we show. One infallible way to uncover a true "gadgeteer" is by a curious turn of his speech. Let him take you over "our little place" (which he will insist upon doing whether you want to go or not). He will explain that "*we* put in copper screens," that "*we* looked into an air-conditioning system," referring thereby to a nebulous group composed, it must be assumed, of himself, his wife, the architect, the roofer, the plumber and any other

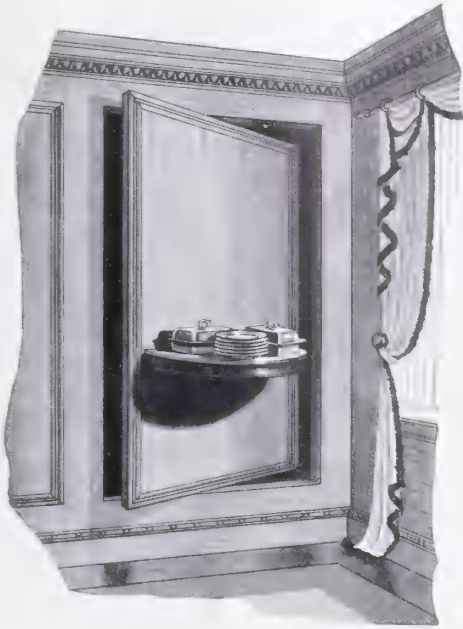
specialists who may have been necessary to the project. And then he will say, "*I* have a little thing over here that *I* worked out." There he is, unmasked. He is a gadgeteer.

HERE IS A collection of the private ingenuities that members of this vast fraternity have worked out—their own ideas for doing this, that or the other job with greater comfort and dispatch. Some, like the flagstone sills for potted flowers, are simplicity itself. Others, such as the electric firelighter, show to what lengths invention will progress if sufficiently stimulated. We like to think that the urge behind them is one of the healthiest impulses that home dwellers are bothered by, a pleasantly gnawing desire for improving on the mechanics of living. And we should welcome disclosures from our readers of their own inventions which give them the right to membership.



This is one section of a man's wood-paneled study. Every compartment in it opens without visible latch, disclosing guns, fishing rods and racks for other bits of sporting equipment





A push at the panel behind the serving shelf and the entire door swings around to disclose the next course on a similar shelf. The panel is hung on a bar which runs through the center



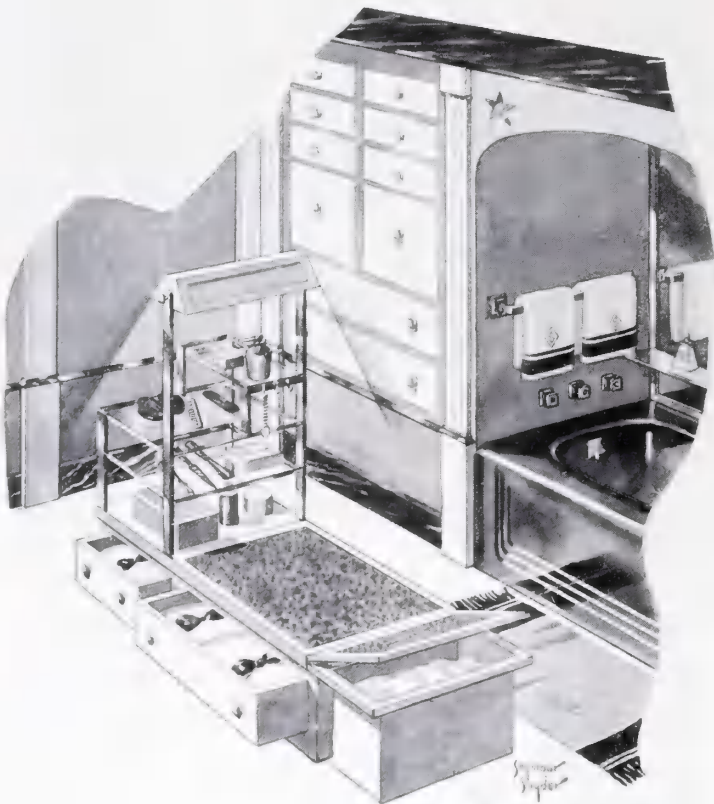
A small wall fountain in a downstairs hall for filling flower containers. A broad lip holds the containers safely. The back of the fountain is Pompeian red; spout and receptacles are copper



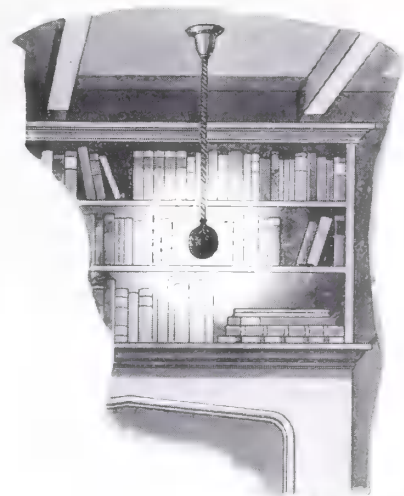
Broad window sills of flagstone were installed in this room where a variety of plants makes a winter display. No danger then of water leaving rings or dirt permanently injuring fine woods



A sportsman who likes to know how the wind is blowing has had this weather vane installed in the ceiling of his library. It is attached, of course, to a vane directly above it upon the roof



A man's dream. The top of the bench is cork, and the compartment at the end is for soiled clothes. Drawers are for underclothes. The case and its lighted shelf hold toilet articles



There is a series of ornamental drop lights like that pictured above in this library with flexible cords that may be swung to find a book



# AT HOME IN A HAND BAG

**LUGGAGE FIRST.** Vital to feminine happiness is the combination toilet case and overnight bag from R. H. Macy & Co. or Helena Rubinstein's cabin case fitted with creams, lotions, scents and all. Abercrombie & Fitch equip a compact medicine kit. The hair dryer is from Macy; the boudoir slippers tucking into a silk case are from B. Altman & Co. The toilet case for the male contingent is from Saks-Fifth Avenue. (These were photographed on the United States Lines' *Manhattan*.) Opposite page, tan fabric airplane luggage, trimmed in brown leather, and a light tan zipper bag from Macy

**W**HETHER the trip you are about to take will be by rail to the South, by air to the Coast or by boat anywhere, it begins with luggage. The trick in traveling, by whatever means, is to set forth completely but compactly equipped with light, sturdy baggage—which is completely but compactly loaded with all the comforts of home. This is an impossible ideal which is less difficult to attain than you might think. As for the luggage, your choice will lie among wardrobe cases, suit-cases (the fabric-covered airplane cases are the featherweights of the family) shoe and hat boxes, fitted cases, and of course zipper bags for the unclassified necessities. And speaking of necessities, consider a few—doubly essential since they are so often sadly missed. Such as an electric hair dryer, water heater and iron; a medicine kit containing bicarbonate of soda as well as the more obvious items; a hot pad which functions chemically on a tablespoonful of water; and by all means a sewing kit. For the others, well—turn to the photographs.



PHOTOGRAPHS BY EMELIE DANIELSON





**SUPERCARGO.** Just in case all play and no work makes Jack too bright, a perfectly appointed portable office to mar his vacation, from Abercrombie. The folding writing desk to aid faltering correspondents is compactly equipped. Saks-Fifth Avenue



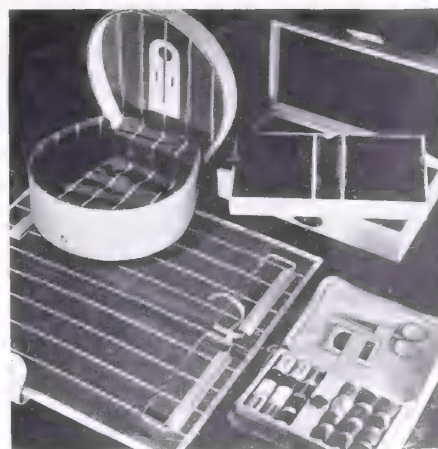
**DISTRACTIONS.** For the well rounded recreational sojourn: a moving picture camera, binoculars, leather poker set, nest of silver cups from Abercrombie & Fitch. And, of course, bridge paraphernalia. Cards, table cover and score pads, cased. B. Altman & Co.



**INDISPENSABLES.** A brush-polisher and a case of folding hangers, Abercrombie. A folding (of all things!) alarm clock, Alfred Dunhill. Electric bottle heater and hot pad, Lewis & Conger. Shoe bags and another set of coat hangers in silk case, from Altman



**LAUNDRY NOTE.** Constituting a first aid kit more soothing to the spirit than medicines: an ironing board, wire glove stretchers, an electric iron adjustable to take any current, all from Lewis & Conger. Clothes pins, soap and line with suction wall hooks, from Altman



**LESSER LUGGAGE.** Not to be forgotten are the small cases and containers for odds and ends, both important and inconsequential, of the wardrobe. Leather tie case and collar box lined with striped silk, a zipper sewing kit, a velvet and leather jewel box. Macy



## BACKGROUND FOR A BRIDE



**I**T'S the bridesmaids' colors which generally decide the decorations for the reception. At the wedding of Miss Elizabeth Belden to Mr. Dudley Roberts, Jr., in Scranton, Pa., on January 6, the bridesmaids were gowned in various shades of pale lamé with velvet redingotes in more intense tones of the same colors: peach, green, honey and crimson. White, yellow and silver then were chosen as most appropriate for the reception, held at the home of the bride's mother, Mrs. J. Jerome Belden. Mr. Joseph Mullen arranged the decoration, and the photographs show how his plans were carried out in various parts of the house. A recess was created where the bride and groom received, contrived chiefly by means of a large screen whose side panels were folded in to form a small bay. In the main entrance hall a pair of metal urns occupied the newel posts of the sweeping double staircase, filled with Easter lilies, silver leaves and white wheat. Lights, strong enough to illuminate the hall, were concealed within the urns, and the balustrades were hung with garlands of silver leaves. The bride's table was set in a garden room whose walls were covered with a pale green lattice. Huge arti-

For the reception following the wedding of Miss Elizabeth Belden to Mr. Dudley Roberts, Jr., in Scranton, Pennsylvania, Joseph Mullen arranged the decoration. Below appears the buffet table in the dining room. At left, wedding cakes in the entrance hall



Specially designed urns of metal were placed upon the two newel posts of the stairway in the entrance hall. Each one contained a lighting fixture as well as a bowl holding Easter lilies, silver leaves and full sprays of white wheat







The bride's table was set in a garden room whose peach walls were covered with green lattice. Sprays of silver leaves were laced through it, supporting artificial calla lilies which served also as lighting fixtures

The bride and groom received before a three-fold silver leaf screen painted in a design of white dogwood. The center panel was six feet wide and, with the side panels folded in, made a recess for the couple to occupy

Artificial calla lilies fixed to the lattice gave the only light in the room. The table itself was laid with a silver cloth over which was stretched an open mesh web of cellophane. Supper for the guests was served from a long buffet table placed in a deep bay window of the dining room. The windows themselves were hidden by soft yellow moire draperies. Over them were hung cut-out swags somewhat in the manner of Grinling Gibbons' carvings, painted yellow, honey, white and silver leaf. Silver bows with long streamers held the swags in place. In the center of the table was a large white lighted basket filled with lilies and sprays of silver leaves and white wheat. Around the edge of the table were hung swags like those on the draperies with silver streamers falling all the way to the floor.



PHOTOGRAPHS BY EUGENE HUTCHINSON



A detail of one of the half-round metal baskets hung on the screen appears at the left. These contained lights, and also held masses of Easter lilies, white wheat and sprays of silver leaves. The lighting here was treated much like that used in the entrance hallway



# SNAG DEPARTMENT

by ARTHUR C. HOLDEN, A. I. A.



Turning the cornice below the eaves adds the finishing touches to a restored gable end. See Snag 167

**SNAG 167.** A heavy projecting cornice runs around our house and up the eaves on the gable ends. How can we cut off the projections on the gable and yet keep the classic cornice on the rest of house? It doesn't seem to come out right at the corners. Can you tell us what we ought to do in order to take care of the gables without sacrificing the cornice?

**ANSWER. PRINCIPLES INVOLVED:** A cornice may be cut off flat at the end of the wall or it may be "returned." The "return" can be made around the corner as shown in the photograph above or it may stop on the front wall. Where a cornice is heavy the return method is preferable. Where a cornice is small or light it may be cut off straight and stopped against the corner board. **SUGGESTION:** In cutting off the cornice on the gable ends remember that many builders carry the cornice along the eaves because it is a protection against water driving in along the edge of the sloping roof. In removing projections be careful to flash underneath the verge boards. Be careful also to turn and lap the flashing under the roof shingles since otherwise objectionable leaks may develop.

when used with porous bricks by reason of the absorption of the water content by the bricks before a proper set takes place. A large proportion of lime should be used in such cases. **SUGGESTION:** Call in a waterproofing specialist with an architect in consultation. The cracks should probably be caulked and then the entire wall surface sprayed with a waterproofing chemical such as Stonite or Waterlox.

**SNAG 169.** Can you advise us how to fix a door which is not water-tight? We have had it thoroughly weatherstripped all around, including the sill, but every time we get a driving rain it leaks, especially, strange to say, in the summer time. We cannot make the door any tighter because sometimes it is so tight it is difficult to open.

**ANSWER. THE SITUATION:** There is evidence of lack of paint at the bottom and top, causing door to swell and stick, also to contract with atmospheric changes making the fit of the weatherstripping at best unsatisfactory. **SUGGESTIONS:** If you use

The way of the home owner is frequently hard and is almost always beset with minor perplexities which a few expert words of advice, properly applied, will remove. In this department Arthur C. Holden, well known New York architect, endeavors to level out the snags in the path of Home & Field readers who own or contemplate owning homes

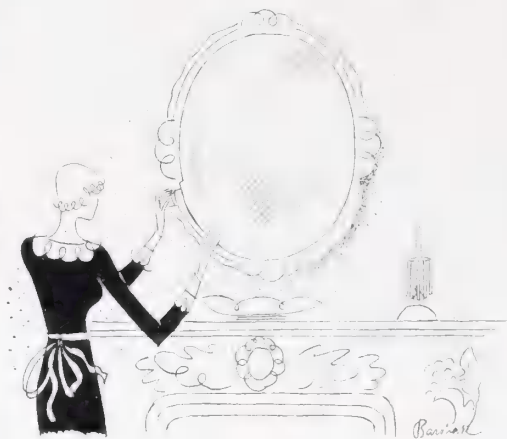
**SNAG 168.** I have had a perfectly terrible time with the brick walls of my new house. We used cement mortar and old-fashioned hand-made Virginia brick. The mortar seems to be full of small cracks. The bricks appear to absorb so much water that the walls are in no sense waterproof. I am told to paint the house, but to do so would spoil the beauty of the brickwork. What do you advise?

**ANSWER. THE SITUATION:** Cement mortar is likely to cause trouble with soft bricks. It is so strong that it creates stresses in setting. It is likely to be damaged

screens in the summer, attach a hook to hold the screen door open in a driving storm. Water coming through the screen will accumulate behind the lower rail and create a miniature reservoir of water which no weatherstripped saddle could possibly hold back. In any case, make sure the bottom of the door is painted.

**SNAG 170.** An old French mirror of ours is losing its gilt. The frame is of wood covered with gesso and then gold leaf, I think laid on. The gesso is chipping off in small pieces. Is there any way to keep this from occurring?

**ANSWER. THE SITUATION:** Loosening of gesso on a frame or a painting is due en-



"An old French mirror of ours is losing its gilt. The gesso is chipping." See Snag 170

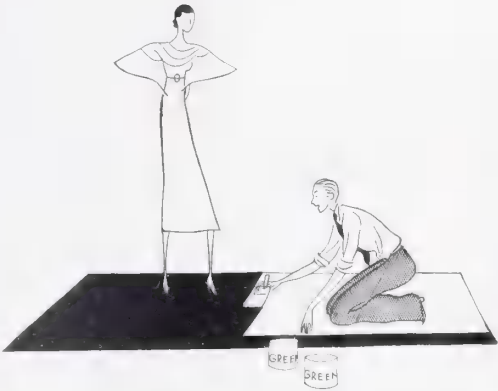
tirely to the difference in expansion between the wood and the overlying gesso under varying atmospheric conditions. Hence there is no way to prevent its occurrence except by the maintenance of an equalized temperature and humidity. **SUGGESTION:** Chipped gesso frames are easily repaired by any good frame maker. When the frame is completely restored, if all of it is coated with a hard spar varnish—not



only the gilding but every part of the frame—the stress of atmospheric conditions will be more equalized, and the likelihood of chipping will be much reduced.

SNAG 171. I am building a house in Connecticut using old hand-hewn beams and boards taken from an old barn. The beams are white oak and sound except for a few places, which are covered with worm holes. Can you inform me how to kill worms or insects that may be in the wood without discoloring it?

ANSWER. Be sure you do not use rotted beams which cannot do structural work. Wipe the infested spots with a rag saturated with kerosene oil. Put the lumber in the sun to dry afterwards. ALTERNATE SUGGESTION. After a little experimentation, you



"We want to paint an inside cement floor dark green. Have had no luck." See Snag 172

might try whitewash over all the beams, painting afterwards with linseed oil. A very lovely natural effect is produced. The lime of the whitewash makes an excellent disinfectant.

SNAG 172. We want to paint an inside cement floor dark bottle green. Have had no luck. What do we use?

ANSWER. Green is a difficult color for cement work. Many manufacturers advise against greens. If the floor is damp or is subject to condensation no floor paint will be satisfactory. Edward Smith cement floor paint is the best quality paint. If the floor has been painted previously nothing can be done to kill cement reaction. If floor has not been painted, 2 lbs. zinc sulphate in 10 quarts of water, applied freely, will help considerably.

SNAG 173. We are disappointed in a scheme of decoration for our bedroom. We had picked out a gay wall paper but the

effect is spoiled because it is interrupted by five doors. Someone suggested we might cover the doors also with wall paper. This doesn't seem practical on account of the panels. What do you suggest?

ANSWER. POSSIBILITIES: Dependent, of course, upon the wall paper you have selected, you might use the paper in the door panels alone, painting stiles and rails to harmonize with the ground color of the paper. Again you may use veneer or wall board on the face of the doors so that they will be flush with the walls; then cover entirely with wall paper. SUGGESTION: We reproduce an illustration where the spirit of the paper has been carried out by stripping the moldings of the door panels. This is a dressing room in a house at Red Bank, N. J., designed by Holden, McLaughlin & Associates.

SNAG 174. Please explain the difference between air conditioning and old-fashioned hot air heat.

ANSWER. DEFINITION: Air conditioning means improving the condition of the air. If air is too cool, warm it; if it is too dry, humidify it; if it is too damp, dry it; if it is too hot, cool it. PRINCIPLES: Air conditioning is improved warm air heating; an electric fan circulates the air, after it has been passed over the warming or cooling device. Dirt is removed from the air by filters. The air before circulation is treated to keep it at the most desirable degree of humidity. The old-fashioned warm air system lacked the electric fan. It depended upon gravity for circulation and a water pan for humidity. As a rule no filtering was accomplished at all.

SNAG 175. What should be done to keep an oil painting in good condition? An artist advised wiping it with cotton soaked in one-half linseed oil, one-half turpentine, especially as the paint is very thin, and my friend did not know whether to use boiled or plain linseed oil. I read in an article that one should wash a painting in soap and water (which I thought injurious), and wipe it with poppy oil. I don't know what poppy oil is anyway. What procedure do you advise?

ANSWER. THE SITUATION: There is no one panacea for crazing in paintings. The age of the painting is the only clue to its proper treatment. In modern painting it comes from an improper chemical reaction in manufactured paints. For example, many of the paintings of the great Sargent have cracked badly. Where the paint was ground and mixed by the painter himself in earlier days, the cracks do not come from a chemical reaction but from the difference in the expansion and contraction between the

paint surface and that of the wood or canvas upon which the paint is applied. SUGGESTIONS: If the painting is old, re-lining or re-setting by an expert restorer may be necessary. If the picture is not so badly crazed as to hurt its effect, washing with Ivory soap and water, gently and sparingly applied, will clean the surface without hurting it. Then a thin coat of Copal varnish or Hawthorne medium will hold up the color and protect it from further injury. Dilute either half-and-half with turpentine. Varnish back as well as front of picture. Nothing will stop the crazing if the original paints were of antagonistic chemical content. Poppy oil is an excellent slow drying oil, but where renovation and preservation of paintings is concerned we have had no experience with it.

SNAG 177. We want to have our doors and windows finished without trim but our contractor tells us this will cost extra. Why should it cost more to omit trim which is called for in the contract?

ANSWER: STATUS OF WORK: If your plastering has already been completed, the ad-



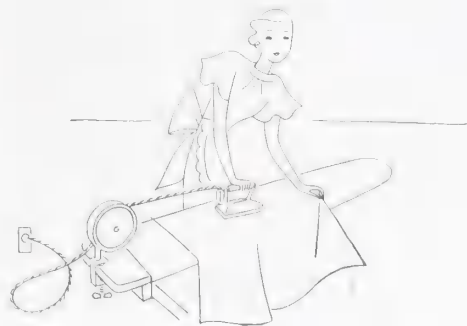
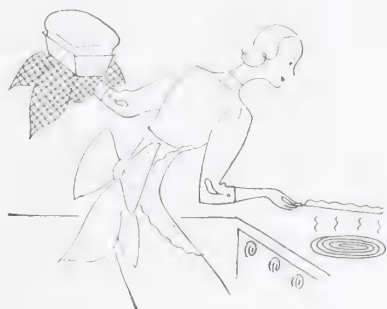
Freshly striped moldings of dressing room panels echo spirit of wall paper. Snag 173

justments will cost considerably more than it would have cost to install anything except elaborately designed trim. SUGGESTION: If the plastering has not been done and the trim not ordered, you may still finish the walls without trim for little or no extra expense. Carry the lath up to the door frame, nailing it securely to a background adjacent to the frame. Place a back mold or nosing on the edge of the frame and instruct the plasterer to plaster flush up to this back mold.





**H**ERE are some helpful hints to the housekeeping trade—culinary tips at least worth passing along. pit-falls to steer clear of. Why, for example, weep when cutting an onion? Keep it under cold water while peeling and not a single tear will be shed. Furthermore, if you rub a thick slice of raw potato on your hands after operating on that greatest of vegetable evils, the odor will disappear. Remember—never use hot water and soap immediately after an encounter with the onion. . . . Speaking of disagreeable smells, dry mustard turns a nice trick in removing the scent of fish from your hands. Another tip on the fish situation: tea leaves or vinegar boiled in the fish pans will remove the odor. Try it and see.



**HERE'S ANOTHER ONE.** To cut very fresh bread, pass the blade of the knife through a flame to heat the blade beforehand. The result—smooth, thin slices cut from just out-of-the-oven loaves. . . . A new use for the electric sandwich toaster: narrow strips of bread buttered on both sides toasted in a jiffy for cocktail canapes. . . . To warm over stale bread, sprinkle lightly with water, place in a pan set inside a pan filled with water. It comes from the oven as good as new. . . . To prevent your electric iron cord from getting queer kinks, use that new spring device which keeps the cord rolled up.

## BRIGHT THOUGHTS FOR THURSDAY

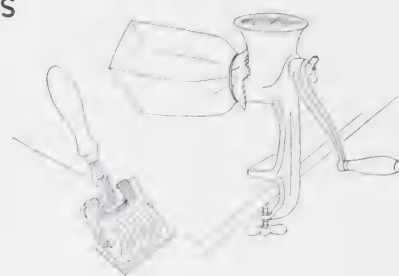
### A FEW WAYS TO LIGHTEN LIFE

#### WHEN THE HOUSE IS MAIDLESS

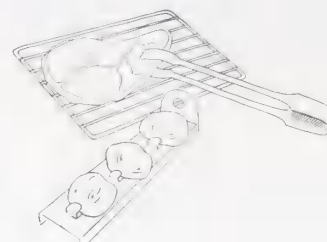
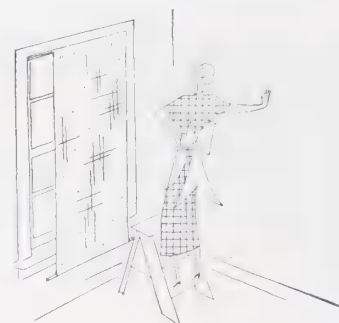
**AT LAST POACHED** eggs get a square deal. Never before could you toast your toast to fit your egg, but with the new four-compartment poacher, the neatest trick of the kitchen, you can cook the egg to fit the toast. All edges are guaranteed to be smooth. As for boiled eggs, wet the shells thoroughly with cold water before putting them in boiling water and they will not crack. Another wrinkle: to prevent them from bursting while boiling prick one end gently with a needle before cooking. The puncture makes an outlet for the air. . . . A juicy fruit pie will bake without the loss of a drop of juice if the edges are sealed with wet parchment pie tape, which prevents liquid from escaping and burning in the oven. And in making your pastry, instead of cutting the lard with two knives take the electric way out and use the motor-driven-beater. Abracadabra—and the job is done.



**MORE ABOUT PASTRY.** Enter the kitchen shears, first aid in pie making. Place the upper crust in position, leaving about one inch around the edge. Amputate this with the scissors. Turn under and crimp in the usual way. Hard to do with a knife, it is nothing at all with the shears. When taking pies from the oven place a high wire rack under them until cool. This keeps the crust crisp. . . . For your favorite lemon pie, heat the lemons thoroughly by immersing in hot water for a few minutes. After this treatment they will give about twice the amount of juice. . . . To resuscitate old, hard or dry lemons, put them in a pan of hot water and keep the water hot (not boiling) and at an even temperature for roughly two hours. . . . Here's another trick that's done with lemons: after the juice has been urged out, scour your faucets with half the lemon. Then wash them off and polish with a soft dry cloth. This is one chore that won't hurt your hands.



**A HORSE'S NOSE-BAG** inspired this one. Fasten a paper bag over the opening of your food chopper, holding it in place with a rubber band to keep dry crumbs from scattering. . . . When the grinder is dull, a piece of sand soap run through it like any food sharpens the cutters and frees them from grease. . . . Try a small roller-cutter instead of the wooden bowl and chopper for mincing parsley in a hurry—excellent.



**AWAY WITH CURTAIN** stretchers and pricked fingers. Hang a net curtain at the window while it is wet, running a heavy rod through the bottom hem and stretching it to length and width desired, and the job is done. When dry, it is as good as new. Tackle only one curtain at a time. . . . Use kitchen tongs instead of forks when turning broiled steaks. They prevent piercing the seared surface of the meat, thus keeping the juices from escaping. . . . Don't put baked potatoes on the oven floor or on wire racks. A small tin rack especially designed to lift potatoes up a peg will prevent their burning. No excuse, either, for dropping them like hot potatoes.



# MIRRORS

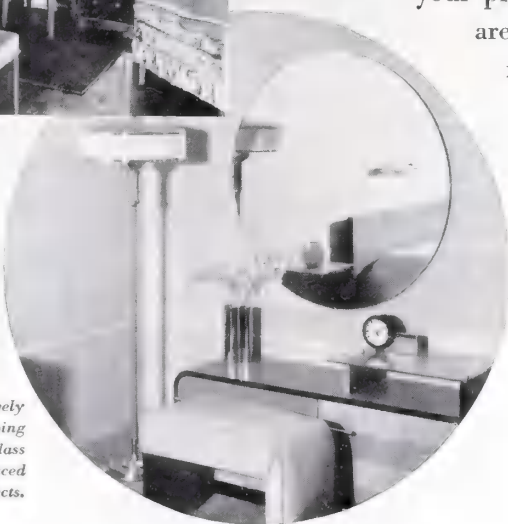
This is the second of a series of pages about details on which you should consult an architect when making plans for your new home.



A MOST ATTRACTIVE PANEL over a fireplace, decidedly in the modern manner. The clear, even reflection lengthens the room considerably. The design and manner of placing the sidelights is an interesting innovation.



THE MIRROR over the dressing table has progressed from the merely practical to an arresting combination of beauty and utility. This one is a decided asset to the room, giving it a new, attractive individuality.



A CIRCULAR MIRROR creates a distinctively different and pleasing atmosphere in this grouping of a modern table, bench and floor lamp. Glass certainly deserves the added emphasis now placed upon it by making possible such unusual effects.

● Mirrors have become a definite part of architectural design. In many modern residences they form an important and integral part of the interior decorative motif . . . established by the architect. They are placed, shaped and designed skillfully, expertly by the architect himself. Be sure to consider the generous use of mirrors when you make your plans. Talk to your architect about the ones which are to be actually a part of the house . . . to your decorator about the mirrored screens and the table tops which complement the effectiveness of glass upon your walls. As the use of silvered plate glass continues to broaden, L·O·F Polished Plate Glass continues to be recognized by the architectural profession and by the home-owner alike as the ideal medium in which to express this important phase of the modern art of living.

LIBBEY·OWENS·FORD GLASS COMPANY, TOLEDO, OHIO, manufacturers of Highest Quality Flat Drawn Window Glass, Polished Plate Glass and Safety Glass; also distributors of Figured and Wire Glass manufactured by the Blue Ridge Glass Corporation of Kingsport, Tenn.

## LIBBEY·OWENS·FORD QUALITY GLASS





## FEBRUARY NOTES ON HOUSEWARES

Write to HOME & FIELD Shopping Service, 572 Madison Avenue, New York City, for names of shops where these articles may be bought. The prices are subject to change. Usually there is a mailing charge.

A new electric coffee-maker of heatproof glass with chromium metal base. The coffee pot may be removed from the base and used on a gas range. Price . . \$4.50



Above, brush which holds cleaning fluid in the handle. A lever on side releases cleanser, which dampens brush to clean upholstery and clothes. Price . . \$1.75



The cooking utensils below are made of lustrous black enamel lined in white. The double boiler, \$2.59; covered saucepan, \$1.09; other pan, \$.79; tea kettle, \$2.79



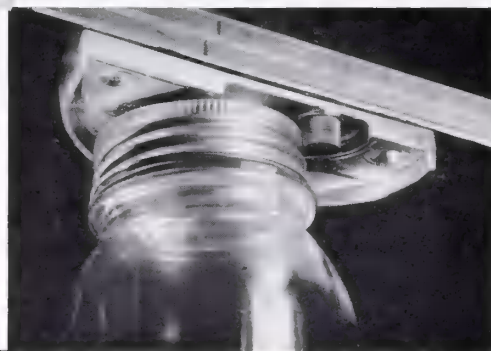
A child's silver-plated eating set. The watering can mug, \$1.75; the spade, fork and hoe, which is really a pusher, are \$2.75. The set complete with mug . . \$4.50



Brass racks with removable round copper bowls are new and smart for ivy or hanging plants. Double one is priced at \$2; the single one, much smaller in size, \$1.50



The decorated china below is both heatproof and chill-proof. It comes in variegated colors on a cream ground and is attractive for table use. Prices are from \$.10 up



PHOTOGRAPHS BY KOSER

Wooden bowls now used for salads have taken on new shapes. This one, similar to a silver bowl in design, is made of fine grain wood with a satin-like finish . . . \$2.98



A metal bottle and jar opener can be attached to the under side of a cabinet shelf. Opens beer bottles easily and unscrews jar caps without effort. Price . . \$.59



# IMAGINE SAILING TO EUROPE IN THIS ROOM FOR \$201. EACH FOR TWO

... and that means a private bathroom, too

It doesn't take long for Americans to find out where true value lies. They have discovered the new *Manhattan* and *Washington*—the luxury of them, and the rates they offer. And the record of these two American-built liners speaks for itself. The *Washington* and *Manhattan* have this past year carried more passengers to Europe than any two Cabin ships

**New S. S. WASHINGTON**

Feb. 15, Mar. 14

S. S. PRESIDENT ROOSEVELT Feb. 7, Mar. 7

in the service. World's fastest Cabin liners—largest ships ever built in America. The *Manhattan* and *Washington* with their running mates, *Pres. Harding* and *Pres. Roosevelt*, offer weekly service to Cobh, Plymouth, Havre, Hamburg. See your local agent. His services are free. Roosevelt Steamship Co., Inc., General Agents, No. 1 Broadway, N. Y.

**New S. S. MANHATTAN**

Feb. 28, Mar. 28

S. S. PRESIDENT HARDING Feb. 21, Mar. 21

UNITED STATES

LINES







# TRADE FACTS FOR HOME BUILDERS

If you wish copies of any of the booklets reviewed on this page, write to Home & Field Trade Service Bureau, 572 Madison Avenue, New York. The booklets will be sent to you promptly, without obligation

## Gardening Lore

**DREER'S 1934 GARDEN BOOK.** A comprehensive catalogue of 216 pages full of information on vegetable and flower seeds, roses, perennial plants and other phases of gardening. The finest seeds and plants are offered in this profusely illustrated book, which is accurate in its garden data and helpful in its practical suggestions. HENRY A. DREER, PHILADELPHIA.

**EVERYTHING FOR THE GARDEN** is a beautifully illustrated book with many full-colored plates and hundreds of photographs of flowers and vegetables grown from Henderson's seeds. In this catalogue there is a special collection of vegetable seeds arranged so as to give a continuous supply of fresh vegetables throughout the summer, as well as a large assortment of flower seeds selected for harmony of color and continuity of bloom. PETER HENDERSON & CO., NEW YORK.

**ACCELER & MUSSER** offer their forty-first annual catalogue, in which almost a hundred pages are devoted to instructive information on the selection and planting of vegetable, flower and field seeds. A new colorful beauty can be added to your garden by planting hardy California field-grown seeds which have been tested and grown from selected stock in this nursery's own seed fields. A complete California flower garden can be planted for an unbelievably small sum of money. Practical planting guide and instructions are sent with each order. ACCELER & MUSSER, LOS ANGELES, CALIF.

**BURPEE'S ANNUAL GARDEN BOOK FOR 1934.** A complete garden handbook in which all the most favored vegetables and flowers are described, this is valuable to amateur and expert alike. Innumerable new varieties are included in this year's collection. One of the outstanding blossoms is the chrysanthemum-flowered calendula, Sunshine. Of course there are sweet peas, nasturtiums and scabiosas in wonderful new colors, bright enough to thrill the most sophisticated gardener's heart with joy. W. ATLEE BURPEE CO., PHILADELPHIA.

**A BOOK FOR GARDEN LOVERS** is a profusely illustrated catalogue covering flowers, vegetables, horticultural tools and requisites, insecticides and fertilizers. A part of the booklet is devoted to the novelties of 1934. The Garden Month By Month gives comprehensive data on planting and cultivation. These pages will be of valuable assistance to amateur gardeners. A charge of 35 cents is made for this booklet, which will be deducted from orders of \$2 or more. MAX SCHLING SEEDSMEN, INC., NEW YORK.

## Gladioli and Roses

CHAMPLAIN VIEW GARDENS offer an illustrated catalogue devoted entirely to gladiolus culture. Every bulb is guaranteed to be true to name and free from thrip. No other plant in the garden gives so much pleasure for so little work as gladiolus, and it is possible to secure a succession of bloom by

planting a few bulbs every week or ten days. CHAMPLAIN VIEW GARDENS, BURLINGTON, VT.

**GLADIOLUS, DAHLIAS AND NOW SEEDS** offers a wide selection in gladioli, dahlias, bulbs and seeds of the best and newest varieties. All the bulbs, both large and medium, are of blooming size and are healthy and free from injurious insects. There are special gladiolus collections offered—the Gold Medal Assortment, the Newest Winners, Early Season Massing Collections and the Grand Prize Assortment, along with five new Salbach introductions. Golden Bronze and Air Mail (a fine lavender blossom) are two new dahlia introductions—both rank among the finest flowers ever grown by this nursery. CARL SALBACH, BERKELEY, CAL.

**STAR GUIDE TO GOOD ROSES FOR 1934** describes about two hundred different varieties considered to be the most satisfactory by well-known rosarians. Many of the roses offered in this brochure came originally from the leading hybridizers of Europe. They have been developed in this country, however, to perfection of form, color and fragrance. Forty-five photographs are shown in natural colors. For June blooms the roses should be planted early. THE CONARD-PYLE CO., WEST GROVE, PA.

## Berries

**ALLEN'S BOOK OF BERRIES** explains how inexpensive it is to start a strawberry garden: the only requisites are some simple tools, a small outlay for fertilizer and the plants themselves, never more reasonable in price than now. Allen's plants, grown in a light, sandy loam soil, develop a fine root system which permits them to be transplanted without injury and the plants themselves, never more reasonable in price than now. Allen's plants, grown in a light, sandy loam soil, develop a fine root system which permits them to be transplanted without injury and the plants themselves, never more reasonable in price than now. Allen's plants, grown in a light, sandy loam soil, develop a fine root system which permits them to be transplanted without injury and the plants themselves, never more reasonable in price than now. W. F. ALLEN CO., SALISBURY, MD.

## Seed Disinfectants

**SEED TREATING CHART.** With Du Bay Seed Disinfectants seeds can be treated so that disease organisms are destroyed at the start. The chart includes the correct disinfectants for the treatment of various diseases common in flower and vegetable seeds, bulbs or in lawn grass. To mention some of the benefits derived from these preventives: they destroy disease organisms at planting, prevent seeds from rotting in cold, wet soils, produce more vigorous plants, increase the yield, and finally improve the quality of the crop. BAYER-SEMESAN CO., INC., NEW YORK.

## Plant Lighting

**PLANT LITES**, an innovation by Duplexalite. Potted plants no longer need be entirely dependent on natural sunlight. Scientific research has proved that artificial light as supplied by the direct rays of regular Mazda lamps acts as a satisfactory substitute. To make plant lighting practical, decorative

and convenient, Duplexalite has developed a group of lamps which direct light onto the plant, helping it to grow and live indoors. The plant in its regular earthen pot fits into a receptacle which forms the base of the lamp. Decorated or plain metal shades diffuse the light. There are wall, table or floor styles. THE MILLER COMPANY, MERIDEN, CONN.

## House Furnishings

**A B C OF MODERNAGE FURNITURE.** This brochure illustrates modern furniture and points out the advantages of cantilever construction and the many uses of some of the new materials—formica, micarta, lacquers, plywoods, and textiles, and discusses recent developments in lighting fixtures and the general use of such metals as aluminum, copper and monel. The exhibition showrooms in the Modernage Furniture Company's spacious new quarters, comprising thirty-three individual rooms, were designed by Frederick Kiesler, noted architect and industrial designer. The streamlined Space House evolved by Mr. Kiesler marks a milestone in the progress of contemporary architecture and housing in this country. MODERNAGE FURNITURE CO., INC., NEW YORK.

**HOW TO CREATE DISTINCTIVE BEAUTY FOR YOUR HOME** features Wall-Tex, a coated fabric of extreme durability, interesting in its varied textures and unusual designs. This book is filled with helpful information on decoration. There are chapters on the use of color and the selection of patterns. Arrangements of furniture and accessories are discussed. There is a guide giving color combinations of woodwork, draperies, upholstery, etc. A charge of 10 cents is asked for this booklet. COLUMBUS COATED FABRICS CORP., COLUMBUS, OHIO.

**SHELF-X**—A shelf made of pickled and annealed open hearth steel (diamond mesh pattern) for use in refrigerators and ranges. As a refrigerator shelf it supplies a firm, smooth, non-tippable surface for fruits, vegetables and small dishes, and at the same time permits a free circulation of air for efficient, economical cooling. For use in stoves it is excellent as a broiler (it prevents meats and food from dropping through the rack) and is also convenient for pans and casseroles, which can slide in and out of the oven without tipping. UNITED STATES GYPSUM CO., STEEL PRODUCTS DIVISION, CHICAGO.

## Wine Service

**NOTES FOR AN EPICURE.** The Libbey Glass Manufacturing Co., realizing the need for something authoritative and definite on the tradition and service of wines, has compiled this booklet. It covers the moot points of vintages and decanting, also the use of the proper wine glasses. The matters of which wines take precedence over others at a formal dinner, the food to use with different wines and other debated questions are discussed. Attractive illustrations of table set-ups make this brochure a real guide to wine serving. There is a charge of 10 cents for this catalogue. LIBBEY GLASS MANUFACTURING CO., TOLEDO, OHIO.



# Prelude to Pleasure

Those who instinctively appreciate the better things are quick to recognize the quality of DIXIE BELLE DRY GIN. Its gracious smoothness, exquisite bouquet, superb dryness have won immediate acceptance with super-critical tastes. DIXIE BELLE lends a note of authority to your cocktails and highballs. One taste and you know you have a really choice dry gin. Look for the "Distilled by Continental" seal. It is your guarantee of highest quality.



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TRIPLE DISTILLED *dry*

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**building**



**decorations**



**gardening**



# NOW . . . 2 distinguished magazines are ONE

With the issue of January, 1934, HOME & FIELD added to its own the name of HOUSE BEAUTIFUL joining two distinguished magazines to serve the interests of the home. This combination means a magazine of quality . . . a magazine second to none in its timely editorial presentation of home building, decoration, gardening and the social pursuits which are so essential to fine living. Frankly, HOME & FIELD is regarded as a necessary handbook—the Buying Guide—for people of taste . . . people who have always been accustomed to a well-appointed home, who entertain frequently and well and who have ample means.

And, knowing its alert, young readers HOME & FIELD constantly seeks out and presents the news of the smart and modern; every page putting forth information so practically and so effectively shaped to the interests of these readers that it is but natural that they should consult HOME & FIELD first when planning purchases for the home. Because it is never patterned, static or faddish, HOME & FIELD'S individual editorial content and style assure the eager acceptance of more than 100,000 discriminating, well-to-do readers whose major interests is fine homes and the acquisition of the quality merchandise so essential to fine living.

HOUSE BEAUTIFUL  
COMBINED WITH  
**HOME & FIELD**



## Mansion From a Cottage

CONTINUED FROM PAGE 22

Belvoir burned to the ground. And in 1932 the ruins were excavated by order of Col. Edward H. Schulz, commandant of Fort Humphries, and revealed finally the pattern of the final stage of Mount Vernon's development. Col. Harrison H. Dodge, custodian of Mount Vernon for the past half century, considers the evidence conclusive. (Lest you jump to the conclusion that Washington burned Belvoir to destroy the evidence of plagiarism, I hasten to add that history signally fails to support such melodrama.) It seems quite probable that Mrs. Washington had much to do with developments, urging her husband to make the additions when she couldn't convince him he ought to tear down and build anew. Today's examples of family remodeling enterprises would do nothing to deny this conclusion.

ACTUAL WORK SEEMS to have commenced only in 1774. And on July 4 of that year (at that time, of course, merely one of the dates on the calendar) Washington was neck-deep in the proceedings himself, for he wrote to a friend who inquired about his political stand in the House of Burgesses' last quarrel with the Royal governor: "I shall be obliged to answer you in a more concise manner as I am very much engaged in raising one of the additions to my house, which I think (perhaps it is a fancy) goes better whilst I am present, than in my absence from the workmen." There is no doubt that this first wing and that at the north end containing the banquet hall were planned at the same time. Dimensions and proportions clearly prove it. Only the accident of war delayed the building of the banquet room several years and its interior decoration over a decade. (When the library addition was being raised, by the way, the furnishings of Belvoir were put on the auction block and Washington was not only a large purchaser at this sale but received as a present the furniture from the "blue or dressing room.")

WHETHER THE OUTER shell of the library addition was completed the year it was begun is not clear. But the following spring Washington left for Philadelphia to sit in the Continental Congress as a Virginia delegate and from there to go to Cambridge, Mass., to assume command of the Continental Army, leaving his distant kinsman, Lund Washington, the management of Mount Vernon. The letters that passed between them are full of references to the renovation then in full but very uncertain swing.

"I WISH YOU would quicken Lamphior and Sears about the dining room chimney piece as I wish to have that end of the home completely furnished before I return," wrote the General from Cambridge, August 20. Little did he realize that six years would elapse before he could pay even a hurried visit to his beloved Mount Vernon and eight before he would once more be living there.

"THE STOCO MAN is still about the dining room and will I fear be for some time," replied Lund in late September. "Sears is still here about the chimney piece, I suppose he will finish next

week. You no doubt think him long about it, so do I but I can assure you he is constantly at work." The stucco man referred to was an unnamed French workman whom Washington had hired before he went north and who did the ornamental ceilings in the dining room and parlor. He also superintended the paneling of the dining and sitting rooms and the library as well as removal of the transverse partition that divided the hall to form a small room toward the river. He probably directed the installation of the ornamental wooden trim of the hall, which now extended the full depth of the house, and finished by papering it with material which it is believed he brought with him from France. He was apparently a most meticulous workman, for in mid-October Lund reports, with some impatience, to inquiries from the absent Washington: "The stoco man is at work upon the dining room. God knows when he will get done."

JUST A WEEK later the war took an alarming turn from Lund's point of view. "From the accounts I get from you and what all are hearing," he wrote, "it looks like lost labor to keep on with our building for should they get burned it will be provoking; but I shall keep on until I am directed to the contrary by you." This "provoking" possibility was suggested by the threat of Royal Governor Dunmore to sail his English fleet up the Potomac and burn the home of the commanding officer of the rebel army. As a matter of fact, the threat did stop work at Mount Vernon, although no order to that effect survives in the Washington correspondence. The work begun in 1775 was completed, but during the next two years little was accomplished beyond minor details and some building of servants' quarters. In fact, 1776 seems to have been largely given over to work on the chimneys, for there are two letters written from New York on this subject. "Remember that the new chimneys are not to smoke," wrote the General in August. Again, "I beg of you to hasten Lamphire about the addition to the north end of the house, otherwise you will have it open, I fear, in the cold and wet weather." This doubtless refers to the banquet hall, but the evidence in both the letters and Lund Washington's reports points to actual construction some two years later, when the two-story colonnade facing the river, otherwise known as the east portico, was added.

LUND'S LIFE, HOWEVER, was not altogether a happy one. In April, 1778, he wrote, "Of all the worthless men living Lamphior is the greatest, no act or temptation of mine can prevail on him to come to work notwithstanding his repeated promises to do so." And in September he complains, "I fear I shall not get any workmen to assist Lamphior. If so the covered ways will not get done." (These were the curving colonnades connecting the mansion with the office and kitchen at the north and south ends.) Evidently, however, the wayward Lamphior was finally prevailed upon and workmen raised to assist him, for before the end of the year the exterior of the banquet hall was

(Continued on next page)

## Modern—Efficient

... unlike the ordinary fireplace



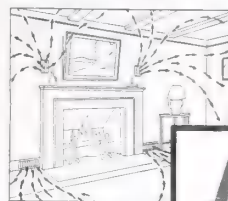
## Circulates Heat

WITH the Heatilator you choose the one type of fireplace that best fits your architectural scheme. Then, instead of becoming a decoration you find this fireplace is one you want to use. It actually circulates heat. Wherever you stand, in the room or in those adjoining, you feel its even warmth.

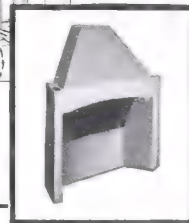
Picture the new comfort and enjoyment—the actual saving in other fuel expense—that the Heatilator brings you on crisp days in early spring and fall. It's a fact—in summer homes and camps, in mild climates the year 'round, it is the only heating equipment needed.

### Does Not Smoke

Over half of all present fireplaces are not used because they smoke or fail to heat. This cannot happen when the Heatilator Fireplace is properly installed. Its correctly designed form for the masonry, designed on the same principle as the warm air furnace, eliminates all chance of failure. It is simple to install, saving the cost of firebrick, damper and smoke chamber. Any slight additional cost is offset many times by the actual saving in fuel bills.



Warm air rises—spreads over room. Air currents return to fireplace along floor.



## Heatilator Fireplace

### Send the Coupon

If you are planning to build a new fireplace or rebuild one that smokes and wastes heat, the coupon will bring you complete Heatilator details by return mail.

HEATILATOR COMPANY

522 E. Brighton Ave., Syracuse, N. Y.

I want to know more about the fireplace that circulates heat. Send me free literature. (Please state for home or camp—new or old fireplace.)

Name.....

Address.....



# JOHN ALDEN

## IN STERLING SILVER



JOHN ALDEN . . . an astonishingly popular pattern of quiet Colonial dignity. Ask to see it at your jewelers, or write for interesting "John Alden" booklet. It shows pieces in flatware and hollowware and is sent free.

# Watson Sterling

THE WATSON COMPANY

80 WATSON PARK  
ATTLEBORO, MASS.

## Mansion From a Cottage

CONTINUED FROM PAGE 63

finished as well as the east portico and the covered passages to north and south leading to the kitchen and office.

ONCE MORE BUILDING operations at Mount Vernon came to a halt. Nothing of importance was undertaken for several years. Then fifteen months after the Washington family were once more living there, with the war over and done, a marble mantel by the Italian sculptor, Canova, arrived in the spring of 1785. It was the gift of Samuel Vaughn, a London merchant who greatly admired Washington. A Mr. Vidler came down from Annapolis to install it in the banquet hall, which still was without interior finish, as Washington noted in his diary, bemoaning the fact that "for want of workmen could not undertake to finish my new room."

THIS MUST HAVE been a great disappointment, for it was the "new room," as Washington always called his banquet hall, where he and Martha had planned to entertain the ever-growing throng of important people who came to Mount Vernon to wait upon the victor of Yorktown. In fact, when Lafayette was there in 1784, it was only by hanging sheets on the walls and decorating with evergreens that the room could be used at all. By 1786, however, this embarrassment was no more. From Baltimore came John Rawlins, "stocco worker" who had signed a contract with Tench Tilghman, formerly one of Washington's aides-de-camp. For £168, Maryland currency, plus a travel allowance of £13.10 and transportation of his workmen from Baltimore to Mount Vernon and return, Rawlins agreed to plaster the interior of the banquet hall beginning on or before "the fifteenth day of April next at the furthest." Actually the work did not get under way until the eighteenth of the month, and although the contract called for Rawlins' personal supervision, he appeared the next day with one Mr. Thorpe, whom he intended to leave in charge. Upon vigorous objections from the General, however, Rawlins seems to have capitulated though Thorpe stayed on as well.

INSTALLING THE HANDSOME plasterwork of the banquet hall was not to be accomplished in a few weeks. The Rawlins men were at work until August 19 and six days later Rawlins and Thorpe were back again to receive payment.

## Bath to Bedtime

CONTINUED FROM PAGE 37

slippers. And for soft comfort underfoot Mr. Frederick Kiesler, architect, covers his whole bathroom floor with sponge rubber.

HERE'S A LAST suggestion that has nothing to do with comfort, except as it gives added pleasure to the eye. I saw it in the same bathroom that contained the indirectly lighted urn, and it is illustrated in the drawing. Mr. Knowles, in order to give an efficient-looking modern porcelain tub a bit of charm, ornamented the face of it with two vertical ormolu bands, connecting them at the

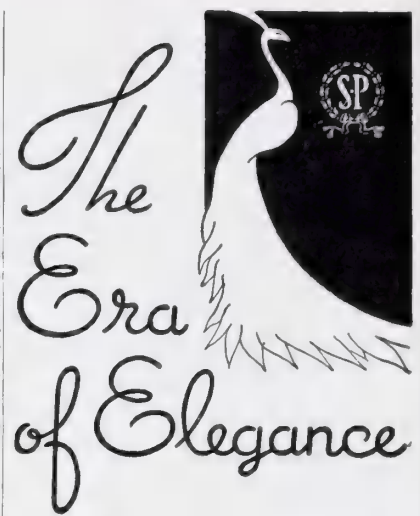
THE NEXT SPRING the final important step in the remodeling of Mount Vernon was completed with the laying of sandstone flagging in the east portico. The original stone from the neighboring quarry at Acquia had weathered badly, and through his agent at Whitehaven, General Washington ordered blocks of sandstone from Cumberland, England, giving specific instructions for packing to prevent breakage and chipping. When this stone arrived, Washington personally superintended his mason, Cornelius McDermott, and in five days, so the diary records, "finished laying 28 courses of the pavement in the piazza. Weather very favorable for it."

THUS, AFTER NEARLY twenty-nine years, Mount Vernon was completed. It had started humbly enough, and the transformation was painfully slow. Yet the difficulties encountered, the steps covered, might have belonged to the twentieth century instead of the eighteenth. Wars, politics, economic turmoil, labor troubles—they all interfered as they might have today. With Washington, the confusion was worse confounded by the fact that he himself was running the war, organizing the politics and quieting the economic turmoil. His home saw him but little. Yet whether he was bolstering the Continental Congress, or taking command of the Colonial army, or besieging General Howe in New York, or shivering with his men at Valley Forge, Mount Vernon was never far from his thoughts. Nor were his agents or his workmen out of reach of his constant proddings and cajolings. Fight a battle in the morning—berate a carpenter the same evening; vote a nation into being at noon—design a portico by nightfall! Here is but another evidence of the energy and amazing versatility of the man.

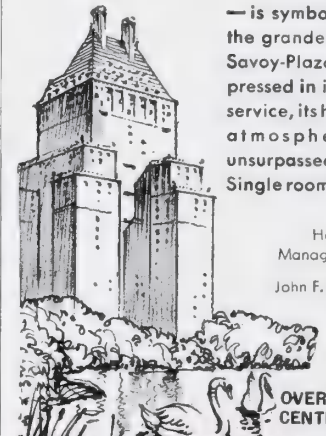
PEOPLE HAVE MAINTAINED with good reason that Washington was first in war, first in peace and first in the hearts of his countrymen. Few have stopped to think what was in Washington's own heart. In 1757 we find Mount Vernon first. In 1799, on the stormy day he died, we find Mount Vernon last. For even then it was not really finished. As long as he lived it never would have been. You who despair of getting that new wing on your own home within a month or two, take a leaf from George Washington's book.

top with another ormolu rim that ran all around the top of the tub on four sides. It brought the tub into relationship with the little Louis XVI towel table placed beside it.

EPISODE TWO WAS breakfast. Breakfast on the chaise longue seems to be the favorite formula, with the chaise, if possible, drawn up to an east window and the morning sun streaming in. A table on the order of a hospital table can be made in wood, light weight and fitting easily over the chaise longue itself. The ideal breakfast table has a



—is symbolized by the grandeur of The Savoy-Plaza, and expressed in its superb service, its home-like atmosphere, its unsurpassed cuisine. Single rooms from \$5



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OVERLOOKING  
CENTRAL PARK

# SAVOY-PLAZA

FIFTH AVENUE, 58th to 59th Streets, NEW YORK

AT LAST—French Style  
**ONION SOUP**  
*at home!*



HEARD yet about the smart new way to start a dinner . . . or midnight supper? Serve onion soup! Real French Style onion soup . . . by Hormel. Made with tender onions sliced and sizzled in butter . . . rich beef stock . . . venerable Parmesan cheese. It's easy to serve. Exciting to eat. A word to your grocer brings it to your table! The word, don't forget, is Hormel!

# HORMEL

## ONION SOUP

*French Style*



gallery at the back or sides for your morning mail and newspaper, a little sunken place or raised rim into which a bud vase may fit securely and a shallow drawer containing a list pad with pencil attached to jot down notations while going through your mail. You will want a waste paper basket handy, of course. But here's the master touch (a contribution of Mr. Mullen's): to the arm of the chaise is attached a movable metal arm at the end of which is a small plate rimmed with a metal gallery into which your telephone fits. No more frantic scrambling when a call comes in, for the arm swivels around obediently when you want to use the telephone.

THE FOLLOWING IS eight women's picture (delineated, I might add, with sighs of longing) of the ideal dressing table. If your bedroom or dressing room can't house the whole structure, there will at least be elements in it that you can adapt to your needs. It's a sumptuous built-in affair. Its working surface is one long uncluttered slab of heavy glass, with a second glass slab about six inches beneath it, on which are laid out brush and comb, manicure set, smaller boxes and other paraphernalia within easy sight and reach. This keeps the top surface clear so that you may swing out the side panels of your mirror without upsetting bottles and jars. The center panel, by the way, pulls out on adjustable arms and hinges so that you may have it as near your face as you like. To this panel are attached two tubular lights with swiveling half-round pierced chrome shields that may be adjusted to shift the direction of light to yourself or your image as you desire. Somewhere near the lower edge of the central panel is a slit with a flap of cleansing tissue fluttering through it. To the back of the mirror are attached clamps which hold the tissue container in place. At each end of the dressing table shelf are glassed-in cabinets, cooled by small electric refrigerators, to keep your creams and lotions fresh. Below the shelf are sets of drawers and cabinets separated by dressing table skirts, containing hair dryers, vibrators and other implements and accessories. In one of the skirted cubicles a waste paper basket hides. The dressing table stool is low-backed and swivels.

MR. MULLEN HAS a splendid suggestion for an alternative arrangement, particularly designed for full dress make-up before a tall mirror, ceiling height and flanked by straight hanging draperies. A low draped pouf stands before it. At each side is a baroque stand painted white and gold. When the lady is ready to be made up the stands are used for little trays of lotions and creams which have been keeping firm and fresh in a refrigerator. No lamps light the mirror, but one of Rudolf Wendel's spotlights concealed in the cornice molding of the room throws a brilliant beam that covers it exactly.

AND NOW FOR the business of the day. Bills to go over, letters to be written, checks to be mailed, appointments, menus to be planned—the episode of the well-appointed desk. Let's hope you have a shaft of daylight on it, but if you haven't, don't depend upon a lamp—although there are plenty of smart desk lamps available in the shops. The bright idea is to have light without any visible source, and to have it per-

petually in the right spot. If your desk is the Governor Winthrop type, it is possible to conceal a light in the upper left-hand drawer which will flash on as the drawer is pulled out, throwing its beam downward. Blotters are difficult things to manage in drop-front desks, since they slip when the desk is closed. Mr. Knowles of Baumgarten has devised an interesting scheme to take care of them. On the inside of the drop front he has scooped out a very shallow rectangle just deep enough for a blotter to fit in flush with the rest of the surface. This blotter is held down with chromium bands which snap into little fasteners similar to those which used to hold rugs to the floor. The blotter can be replaced with a fresh one whenever necessary. Mr. Mullen suggests that the center cubbyholes at the back of the desk be thrown into one space to hold cook books and menu cards. One of the desk drawers should have a place for filing boxes of address cards, invitations, appointments, shopping lists and all other nameless necessities.

FOR THE FLAT-TOPPED desk Mr. Mullen has designed heavy clear glass boxes, cubes and rectangles, for stamps, clips, rubber bands, ink and pins. With these he makes an arrangement across the back of the desk which is distinctly classic. To go with them he has designed blotter ends of crystal. Important notations can be slipped under the glass where they remain visible and not easily forgotten. He also suggests Wendel spotlighting. Donald Deskey disposes of lighting fixtures on desks by incorporating them into his modern designs, one of the great advantages and flexibilities of the contemporary manner. His desks also have cabinets for small portable typewriters. It is scarcely necessary to mention that no desk is complete without a waste paper basket. And of course the desk should be home to the telephone and telephone books.

COMES THE END of the day—and a last chapter in bed. Point 1. Instead of a bedside table use a commode with drawer and cupboard space for telephone books, telephone, note pad, flashlight, pencil, carafe, electric pad and such things. Use a bedside lamp if you like, but a better idea is a panel of indirectly illuminated glass in the wall back of your bed. The touch of a button puts it on or off and you don't have to double up into a Lon Chaney twist to get the light on your book instead of in your eye. Point 2. For your smaller rest pillows try small hair cushions; they are cooler and springier than down. Point 3. The one way to sit up in bed in comfort is to have one of the new adjustable back rests Mr. Mullen has built. The whole affair is collapsible and padded with satin across the back.

AND HERE'S A final comfort for your bedside (or your desk or bathroom or chaise longue or dining table): one of James Amster's new "Servitone" microphones. Just a little white disk into which you have only to whisper that you would like your morning coffee in bed or that Mrs. Witherspoon is ready for her salad and the fact is boomed out in the butler's pantry through a loud speaker. Something no house should be without. They are portable, and you can move them to any part of the house.

## Whether it's a DINNER FOR EIGHT or a PARTY OF EIGHTY



*It will be  
a greater  
success if the  
decorations  
are*



# CALART

## HAND-MADE FLOWERS

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# HODGSON HOUSES

## Four Ways To Develop The Plot

CONTINUED FROM PAGE 29

eye. The center is best kept to grass with flower beds and borders relegated to separate corners. SCREENING: Poplars for the high line, interesting shrubs in front, edged with low green growths interspersed with an occasional clump of flowers, the whole occupying a good proportion of the sixteen feet. If more complete isolation from the neighbors is required, a high wire fence or open lattice on the boundary would be overgrown quickly with vines, the entire scheme being carried well beyond the house. Recesses in the planting opposite each window give a chance for placing something good to look at: a tiny pool for the birds, a feeding tray or a bit of statuary, anything to keep the eye from roving further. An instance where the garden ornament has a logical place and no appearance of being used merely because it was on hand. Indeed, these recesses offer an excellent opportunity to create focal points of interest in the general plan, like a series of small climaxes in the unfolding of the plot of a story.

PLAN B. The garage was presumably placed on the lot before a garden was contemplated, with the indifferent thoughtlessness which often actuates our deeds. We pause in pitying dismay before the old farm house where the barn shuts off view and air, and then in proud complacency return to a driveway of hard cement cleaving the grounds and garden, to garage the car in a building placed with the same disregard for the fine points of the landscape. When such a mistake cannot be rectified, it is a situation to be made the best of and endured. In the plan no turning space is allowed; room is at a premium and the driver will become a proficient backer. VANTAGE POINT: The terrace would necessarily be placed at the extreme rear of the lot. High growths would be relegated to the southeast background, and all planting along the rear boundary kept at ground level. This presupposes that the adjacent lot is vacant. If not, and concealing planting obligatory, the view may become a mere vista between trees and shrubs. But even a pin point of distance is better than none at all. FLOWER AREAS: Frankly formal with flower edged walks leading to the terrace under the trees. The beds formed by the encircling walks offer chances to indulge in wide selections of favorite plants. Aside from starting the path at the focal point of the living room door, there need be no restrictions as to its length or design. Flowers are also under the dining room window and kitchen herbs near at hand for the cook's use. SCREENING: About this planting there can be no half-way measures. Its mission is to shut out and luxuriate is needed. Quick growing trees, an unalterable background such as vine-draped lattice or wire fence, low fillers of shrubs between and in front of the tree trunks, a first line of softening green and blooming perennial growths with a few unusual centers of attraction pleasing enough to stop the eye—such are the requirements.

PLAN C. The driveway extends past the dining room windows, and the garage is situated beyond the kitchen en-

trance. The service area is omitted, for with the substitution of a plug for the iceman, a pipe for the coal dealer, and a commercial laundry for the clothesline, the reason for devoting valuable areas to those former household acolytes has departed. Still, suggestions thereto cannot be wholly discarded. Dispensing with service areas is considered a bit daring. People screw their eyes and whisper stealthily: "Oh, dear, don't they wash their dish towels?" VANTAGE POINT: An outdoor living provision near the house is not advisable, as the garage shuts off much of the outlook, so the dooryard area has been made into a formal garden, and the terrace for the view placed under the trees with three low steps to create an approach. From here the gaze sweeps unimpeded along the open vista between the two trees. FLOWER AREAS: The main ones are concentrated in the sheltered angle between the garage and the house, laid out in semi-formal fashion, and divided from the larger garden by a low retaining wall, thus bringing the interest of varying levels. Other beds of plants and bulbs are located in the far corners. SCREENING: Hiding from the neighbors is accomplished with quick-growing trees (poplars), shrubs, ferns and lilies, with a couple of garden accessories in the niches opposite the windows and a narrow grass strip intervening.

PLAN D. There are some householders who have no garage on their own land, and this plan is drawn for them. It might also serve, with a curtailing of the vegetable area, for the house with a garage in the basement. In this case the driveway would run along the house as in Plan A. VANTAGE POINT: The house terrace leading from the living room could be made this strategic point, or a wider development is possible by taking the ground under the two trees at the rear, and treating the whole as a separate unit. A low balustrade, a pool and narrow-edged beds of small plants would make a retreat. FLOWER AREAS: They abound on all sides, for there would be few considerations to shut them out. Besides fitting them in and around the terraces, there is room for a wide border at the rear, a patch of early things to be seen from the dining room window, house and walk edgings interplanted by trailing greens. They could even push into the vegetable garden with profit. SCREENING: The secret of screening is to stop the eye before it reaches what is to be shut out. If that can be done the objectionable does not exist, so a prime consideration is to provide something to arrest the gaze immediately. If a lattice is painted a light color, it does not sink into the background and let the look wander beyond, and any shrubs selected for blotting out what is behind them should have dramatic qualities of either form or bloom. Where flowers are used for facing down, choose spectacular ones; lilies, dahlias planted in clumps, and even scarlet salvia might come into its own in this location. This also goes for any accessories used. The innocuous ones do not fill the bill, and a gazing globe with bright glitter will not appear miscast. Here again the often misapplied garden ornament may find its legitimate place.

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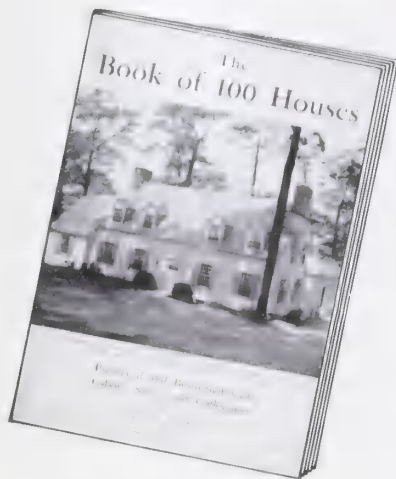
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# HODGSON



EMELIE DANIELSON

While the proper making of Tom & Jerry was detailed in the January issue, this china punch bowl, from Westport Antique Shop, was not pictured. The copper tea kettle is from Lewis & Conger; the decanters and copper tray, from Hammacher Schlemmer. The red and white cloth is from Mosse; the silver jigger, Abercrombie & Fitch; the porringer, Rogers, Lunt & Bowlen Co. Coffee cake, beaten biscuit, black currant tarts and biscotti con anisetta are the foods illustrated

## Chasers For The Punch

by EDITH KEY HAINES

**EDITOR'S NOTE:** Last month we promised to publish in the February issue some of the recipes which Mrs. Haines had devised for the foods to accompany her parade of remembered punches. In presenting the recipes for the punches themselves as a first gesture toward repeal in 1934, the edible aspects of the problem received scant attention due to lack of space. Here, however, is the missing information. It is scarcely necessary to add that these happy concoctions might well be served with other things than Egg-Nogg, Glögg, Tom & Jerry and the rest.

**ORANGE CAKE.** Use one half cup of butter, one cup of granulated sugar, two eggs well beaten, two cupfuls of flour sifted with one teaspoonful of baking powder, one half-pint of sour cream (can be bought at all cheese stores) in which is dissolved one teaspoonful of soda, one cup of seedless raisins put through meat grinder with the peel of two small oranges. Cream butter, gradually add the sugar and cream them well. Add the eggs; mix together; add the raisins and orange peel, then the flour, alternating with the cream. Stir together thoroughly and turn into a well-greased oblong shallow cake tin. About ten minutes before cake goes in, light oven and turn down to 300°. After cake is in, turn up to 400° and bake for about half an hour. Cut in squares. Leave unfrosted.

**TORQUAY TEA TARTS.** Mix together one half pound of cottage cheese with one half pound of butter. When creamy, add to two generous cups of sifted pastry flour and mix like paste. Roll

out quite thin and cut in about 2½-inch squares. In center of each square place a scant teaspoonful of black currant jam. Turn over the four corners and press edges together. Brush the tops with slightly beaten egg white. Sprinkle with granulated sugar. Place on unbuttered flat tins and bake about twelve minutes in oven about 450°.

**RYE COOKIES or RÅGKAKOR.** Use half a cup of butter, half a cup of granulated sugar, one and one quarter full cups of white flour, one and one quarter scant cups of rye flour, one generous teaspoonful of baking powder, half a cup of chopped walnuts, or half a cup of fresh, chopped peanuts, or half a cup of chopped raisins. Wash the butter, crumble well in cold water, and then pour off the water in order to remove some of the salt. Sift baking powder and flours together; mix in the sugar; place on board and work the butter in with fingers like a dough, adding nuts or raisins. Place in refrigerator until ready to use. Place dough on board; roll out thin, and cut with round cookie or doughnut cutter. Place on greased cookie sheets and bake for about fifteen minutes in oven 400°.

**OATMEAL COOKIES or LÖJNANTENS HAVREBRÖD.** Use one full cup of Quaker Oats, three quarters cup of butter, one half cup of brown sugar, ten bitter almonds chopped with skins on, one and a half teaspoonfuls of baking powder, and two and one half teaspoonfuls of cream. Cream butter and oatmeal together. Mix almonds, baking powder and sugar together; add



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to butter and oatmeal and mix well. Then add the cream. Form into small balls and place on buttered cookie sheets not too close together. Bake for about five minutes, or until light brown, in oven at 400°.

**SMALL BAKING POWDER BISCUITS.** Use one cup of sifted bread flour, two level teaspoonfuls of baking powder, one third teaspoonful of salt, two generous tablespoonfuls of butter, one third cup of milk (depending on the flour used) mixed with a little cream. Mix and sift dry ingredients into bowl; work butter into flour with finger tips; add the milk gradually, mixing until a soft dough. Roll out on a lightly floured board to a half-inch thickness and cut with small, round cutter, measuring about an inch in diameter. Place on buttered pan and bake for about fifteen minutes in oven at 450°. (Bisquick may be used, with buttermilk substituted for ordinary milk.) When baked, split and spread with the following—**Cheese Filling:** Use one square of cream cheese and a scant half cup of raisins. Cut raisins fine and mix well with the cheese. Let stand a short time before using. (Or chopped ham alone may be used.)

**SOFT GINGER BREAD.** Use one half cup of sugar, one half cup of butter, one cup of New Orleans molasses, one teaspoonful of ginger, one teaspoonful of cinnamon, one fourth teaspoonful of ground cloves, two and one half scant cups of sifted flour, one and one half teaspoonfuls of soda, dissolved in one cup of boiling water, and two eggs well beaten. Cream the butter and sugar together. Add the molasses and stir well, gradually adding the flour mixed with the spices. When well mixed, add the water and soda; lastly, add the eggs. Pour into small greased muffin tins

until three quarters full and bake about fifteen minutes in oven between 375° and 400°. This recipe makes a good number of cakes.

**SPICE COOKIES or PEPPARKAKOR** Use one generous cup of Karo syrup, three quarters of a cup of butter, half a cup of granulated sugar, two egg yolks slightly beaten, two tablespoonfuls of finely chopped tangerine peel, and three and three quarters cups of unsifted flour. Then sift with one and one half teaspoonfuls each of soda, ground cinnamon, ground ginger, cloves, and half a teaspoonful of whole black pepper, ground. Boil the syrup, add butter and stir until cool. Add the sugar and the egg yolks. Then gradually stir in the flour, soda and spices. Add the tangerine peel. Work with hands as a dough. Set away in refrigerator until next day; then roll out very thin and cut with a fancy cutter. Bake on greased cookie sheets for about five minutes in oven at 400°.

**SPICE CAKE.** Use two cups of unsifted flour, two cups of brown sugar, two tablespoonfuls of chopped orange peel, one teaspoonful of cloves, half a teaspoonful of nutmeg, one and a half teaspoonfuls of cinnamon, one half cup of melted butter, one and a half teaspoonfuls of baking powder, two eggs beaten together, and one cup of milk and cream, half and half. Add milk to the beaten eggs and beat together. Sift flour, sugar and spices and gradually add to milk and eggs these dry ingredients, then the orange peel, stirring slowly. Then add the melted butter. Pour into greased, oblong, low cake tin. Bake for about half an hour in oven at 400°, lighting oven at 300° and turning up to 400° after the cake is in. Cut in squares.

Cooking By Clockwork

CONTINUED FROM PAGE 26

PLUS EFFICIENCY, THERE has been a good deal of attention paid to appearance, and as in other fields eminent designers have been called in to style the new models. The distinguished look of the new cabinet ranges built of lustrous porcelain along smart modern lines offers a striking contrast to the old cast-iron stoves and even to the fore-runners of these 1934 units. Every convenience seems to have been embodied in their construction. They are equipped with table tops on which mixing and other preparatory work can be done, and with large, roomy compartments for storing frequently used utensils. In addition, most of these ranges have an extra oven with slight heat radiation for keeping dishes warm. The peak of perfection has been reached in the mechanism of the fully automatic electric and gas ranges. Accurate temperature controls which measure exactly the right amount of heat eliminate all worry and waiting while cooking operations are going on. Besides this, there is a new development in electric range control which marks the greatest step forward since the introduction of the fully automatic electric range. This device controls the temperature from a high point to a lower point during the cooking operation itself. For example, meats should first be cooked in a hot oven for the purpose of searing and browning,

The oven's temperature should then be reduced for the remainder of the cooking period, and this is performed by the new invention.

ON THE PURELY technical side, great improvements have been made in the ovens of these new ranges. All the walls—side, center, back and top—are so insulated that the oven cooks faster and longer on retained heat, is much more economical and is much cooler to use in summer. The ovens are enamel lined and easy to clean. They are equipped with a smokeless broiler pan which slides out so that the full broiler is exposed, making it extremely convenient to turn and inspect the meats. The burners in both ovens and top cooking surfaces are designed to give better heat distribution and less waste of fuel.

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ITALIAN TOURIST INFORMATION OFFICE

IN ITS school days, this department took to its bosom a Latin maxim which runs: *Vade ad formicam, O piger. Considera vias eas et disce sapientiam. Quae cum non habeat ducem nec praeceptorem nec principem parat in aestate cibum sibi et congregat in messe quod commedat.* Freely translated, as we understand it, this means, "Be prepared." Of course, your position and that of the minute ant, which does its preparing in the summer, are reversed. Our thought for the month is that you should prepare now with this department and its allies as *dux*, *praeceptor* and *princeps*, against the coming of summer. This classic analogy may now be allowed to lapse.

## Winter Sowing

BRIEFLY, WE URGE you to think now of your summer's European plans. We do this for two reasons: first, because it is high time to think about them; second, because we shall not have another chance to discuss Europe on this page again until May, when you should have your passage already booked.

These photographs were selected with a purpose (we occasionally have one) not hard

to discover. They point on the one hand to Sweden, on the other to Italy—two countries not often enough considered as summer stamping grounds. As a matter of warm fact, both the Italian lakes and the Swedish chateau country are indescribably lovely in midsummer. Sweden we know wretchedly little about. Just enough to know how much we have missed by not knowing it better. Here are some of the things we have missed: a trip from Gothenburg to Stockholm through the Göta Canal, three hundred and fifty miles of idyllic lakes and streams, with the canal proper (about a third of the total length) rising to a height of three hundred feet and down again. In some places the canal is so narrow that the branches of the trees along the way brush the decks of the steamers. We have missed the beautiful estates of Skåne, a country of warm luxuriance not to be surpassed by any other in Europe. Time and the times have little effect on this part of the world. We have missed the hills of Västergötland—hills and valleys and lakes and sleepily industrious towns with crooked streams idling through them. We have missed Visby, the island not far from Stockholm which is almost the last un-

tarnished relic of medieval times. When you stop to think of the excellent steamer service of the Swedish American Line, for example, and the railways of the country, failure to include Sweden in the summer's itinerary seems inexcusable.

## Summer Reaping

AS FOR ITALY, the three lakes, Maggiore, Como and Garda, not to mention the smaller ones, are a trinity of delights in a vexing world. No one who has seen them can ever forget them; no one who has yet to go there can claim a full knowledge of beauty until he has done so. There are big towns and little ones along the banks, and places to stay indefinitely with either the pomp of a visiting grand duke or the simplicity of a mathematics professor on sabbatical leave. Mr. Mussolini, with the Italian Line's magnificent fleet as intermediary, has made it easier and more fun than ever to enjoy the lakes.

These are not all Italy, goodness knows—not with Florence, for example, to be re-explored for fresh joys; and Verona, and Milan, and Leghorn, and the whole Italian Riviera sweeping west of that to Ventimiglia. For some reason, good or bad, we seem to favor the larger cities of Italy for a winter's hibernation; but in summer, give us a car or a bicycle or even our own two feet and the Italian countryside. The little villages up in the hills or the somnolent towns along the coast (east or west) have then an incredible and unworldly fascination.

It seems scarcely necessary to point out that Sweden and Italy have a lot of territory between. In exercising your prerogative of making plans and dreaming dreams, don't forget that fact. The whole continent of Europe lies in your way. And of course the British Isles are almost impossible to overlook. But we don't need to tell you that, either. Besides, there isn't room.



Courtesy All Year Club Southern California

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Between the Mexican border and the Oregon border there are miles and miles of varied scenery and sports. If you wish to bask on the beach there is Coronado, if you yearn for a tumble in the snow there is Yosemite, and if you are a golf enthusiast there is the ever popular Del Monte—and these are but a few of the innumerable attractions offered by the "Golden" state.

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# My Garden Notebook



## FEBRUARY: THE ONE-COLOR GARDEN—BLUE

**A**PPRECIATION of color is a very active part of present-day garden planning, and the idea of borders or masses of solid color is an attractive one. Knowledge of various kinds is needed to carry out the scheme: color values, time and length of bloom calculated, besides the characteristics of growth, height, luxuriance, habits. Over-enthusiasm for the special hue is to be guarded against. Bits of white and pale yellow among the blues or a dash of red used like tabasco sauce will be diversions from the main theme, yet the major note will appear to govern.

### TINTS OR TRUE BLUES

**BLUE IS A** popular hue, either because it is difficult to acquire, or from the fact that there is a depth of pure color in a true blue flower not duplicated in any other shade. Before selecting the possible plants for a blue garden the decision must be made whether choices are to be kept to "true blue," the only deviation allowed being a gray complement, or whether all noted in the lists as blue are to be admitted. In the first case the number is small, allowing of but little variety, but compensates during blooming period with greater beauty; on the other hand if purplish tints are not excluded, but used in small quantities among the clear blues, a much longer flowering period is obtained.

### TRUE BLUES

**BEGINNING WITH THE** early spring and continuing through the season (heights and accurate time of blooming to be found in the catalogues): small bulbs, scilla; chionodoxa; grape hyacinths; forget-me-nots; Jacob's ladder; polemonium reptans; the low anchusa, myosotidiflora; blue columbine, aquilegia caerulea; flax, linum perenne, are the spring starters. Later come delphiniums, belladonna and chinense; anchusa, the tall Dropmore or Opal; salvia azurea; plumbago larpentae; the two shrubby clematis, davidiana and caerulea;

eryngium or sea holly; phacelia campanularia, a showy nine-inch plant with bright blue flowers, to be grown from seed, and borage, the herb. For color companions use white lupine and foxgloves, pale yellow snapdragons, yuccas, white and yellow rue, white hollyhocks, lilium candidum or longiflorum, and the white funkia or hosta, grandiflora.

### BLUES TOUCHED WITH PURPLE

**HYACINTHS AND CROCUS** are added to the spring flowers of the first list, then mertensia, pale lilac-blue pasqueflower, anemone pulsatilla, and the little-known bulb camassia. From the first of June material is plentiful. Lupine polyphyllus in a variety of tones, deep blue, purple, and a dull tone of blue, and lupine subcarneus. Texas blue bonnet; scabiosa caucasica; Chinese forget-me-not, cynoglossum amabile; all the monkshoods, aconitum; the stable blue of baptisia, the misty tinge of campanulas and platycodons, and the veronica family, the best of which is veronica longifolia subsessilis, blooming in August with long feathery spikes of deepest blue.

### AN ANNUAL PLANTING

**AN EXCELLENT SELECTION** to follow tulips which are left in the ground, with the plants put in closely, giving an effect of a blended carpet, soft in appearance, and delicate in tone shadings. The planting is a low one, a little over a foot at the highest point, blossoming in profusion from July. The first named are the lowest, and the height increases as the list goes on. Ageratum, Little Blue Star and Imperial Dwarf Blue; lobelia Crystal Palace; torenia fourneri; Swan River daisy or brachycome; lobelia tenuior ramosa; verbenamammoth caerulea; campanula loreyi blue; petunia Violet Queen; heliotrope Blue Perfection; larkspur Blue Butterfly. When a strong general effect of massed tone is sought, from twelve to thirty plants of one variety will be needed.

### CERTAIN COMBINATIONS

**ANY DULLNESS IN** the formally designed blue garden may be relieved by central beds of gold lantanas trained in standard form. Make a special point of using the annual salvia patens, the bluest and sturdiest of all the salvias of the color; have large patches of nemophila, the sky blue annual with white centers, beloved by cats (to be kept away with sunken bottles of ammonia frequently renewed); twine Heavenly Blue morning glories up the lattices, and make the basis of hanging baskets browallia with bright violet blue and fine foliage (plants bought as a time-saver). Tradescantia is a good foliage foil for blue mist flower, eupatorium coelestinum; blue and white vinca as ground covers have the desired blooms, and the hardy asters Climax, Edward VII, Ed Beckett and Feltham's Blue have only a faint lavender tinge.

### FLOWERING SHRUBS

**THIS GROUP IS** extremely limited, and the colors far from an unadulterated blue, but the flowering effect is interesting; they come at dull times, and are very little used, with one or two exceptions. The indigo bush, amorpha fruticosa, grows from 6 to 8 feet high and has purple blue flowers in July. It is suitable for informal shrub plantings, where it will look out for itself. (It was exported from this country to England in 1724.) Buddleia veitchiana, the summer lilac, is familiar, and the blue spiraea, caryopteris, while often listed under perennials, has a shrubby growth, especially caryopteris tangutica from China. Vitex macrophylla, the chastetree, produces flowers in July, and while called tree is a shrub around 4 or 5 feet high. Elsholtzia blooms in September, the lilac President Grevy has double blue blossoms, while the shrub althea or hibiscus comes in a variety having single blue flowers and is one of the best.

### REMINDERS FOR FEBRUARY

**W**HEN the pots of bulbs are brought in from the cold the flowers will have short stems if the foliage is not allowed a short period of growth in a cool, light place.

Put the covers on any hotbeds which are soon to be used for early seedlings that they may have a chance to warm up. To hasten the process put mats on the sashes at night and sunless days.

If any indoor plants have become scale-infected, especially ferns, spray them with a whale oil soap solution, over and under all fronds, cutting off and burning any badly infected ones. Where there is only an occasional scale a drop of naphtha will remove it.

It is time to bring in branches for indoor forcing. Pick the caps off pussywillows and put them in warm water for a few hours. This is good treatment for forsythias also. Quinces force well.

Forced lily-of-the-valley roots may be put in a cool place until spring and then planted in the garden, as well as tulips, narcissi, and hyacinths. Paper-white narcissi cannot be used again in any situation, but freesia bulbs may be dried off and replanted next August for house forcing. Watch the lawns that no one cuts across them in a frozen state.

Potted calla lilies are about to bloom and so need a weak liquid fertilizer every week. At all times they are greedy drinkers, not even minding water standing in the saucers.

### A PRACTICAL BOOK

**"FRENCH INTENSIVE GARDENING"** by A. J. McSelf lets the reader into the secret of using every inch of soil to the best advantage in the famous manner of the French gardener. Many suggestions are easily adaptable to the needs on this side of the ocean, figuring latitudes. Espaliered fruit trees, neat rows of vegetables, hotbeds, mushrooms flash to mind with the facile descriptions, and the illustrations are helpful as patterns and charming to look at. Printed in London by W. H. L. Collingridge; available at Scribner's.

## Decoration From The Chemist

CONTINUED FROM PAGE 43

It lends itself to unusual flower arrangements. But the artist, Walter Goebel, prefers to use it more abstractly, partly filling the flask with a vivid blue dye and placing it on a small dish for a base which is filled with brilliant carmine dye. He mounts the combination on a black vitrolite circle, finishing off the tops with silver-leafed corks. At the right of the flask and coming into the picture diagonally from the upper left are two groups of condensers whose beauty is a sheer joy to the eye. I can think of no more distinguished adornment for a wall than a glassed-in niche indirectly illuminated, and filled with such forms as these beautifully mounted on simple wood or metal bases.

IN EVERY CHEMIST'S laboratory are numbers of bowls, some round-bottomed, some flat, but all invariably characterized by a fine simplicity of form and beauty of proportion. In the upper central portion of the picture is shown a round-bottomed bowl sunk into a flexible heavy aluminum wire coil designed by Mr. Goebel. The bowl is half filled with water, with a flower head floating on it. The resilient spring base

responds to the slightest vibration, causing faint ripples that give the water life and sparkle. At the lower right of the photograph are two U-shaped siphons mounted on white lacquered bases and held in place by aluminum "claws." The result, a most unusual and individual candelabrum. If you like color, fill the tubes with liquid dyes before inserting the candles. The color may be changed to match your table setting. As an experience and adventure in abstract form we recommend the glass dryer shown under the bell at the left of the candelabrum. There is something faintly Chinese in its form, yet as pure and classic as the Greek key. It needs no further embellishment to serve as an ornament for the center of your mantel shelf.

MOST OF THE chemical pieces shown here are made by the Corning Glass Works, and may be purchased at Eimer & Amend, New York. Some of them were borrowed from discerning artists and decorators who had already enclosed pieces of this sort in their homes and studios. Walter Dorwin Teague, George Sakier and Joseph Mullen.

## This House Has Dropped Its Past

CONTINUED FROM PAGE 48

the great dividing beam remaining in the ceiling as part of the fine old Colonial background. Contrast and balance, in both form and color, are all-important. With the original fireplace and a pair of Salem cupboards appears a couch covered in dusty beige polo cloth with a pleated flounce. A Georgian barrel chair is done in honey-colored velvet, and a massive Federal mahogany sofa has a tawny velvet covering. On the great stone hearth slab are a Dutch fire bucket, French provincial andirons and an English fire set—old enough by themselves, but in combination as fresh as today.

IN THE DINING room the vitality of strong coloring is particularly effective. Dark but vivid blue walls are set off by dead white woodwork and the fireplace treatment, repeating these tones, is sublimely simple. The table and Queen Anne chairs are white, contrasting with the Federal mahogany buffet and paired chairs. The library is full of books. In the parlor, the great casements fitted with Venetian blinds. Here the feeling is definitely contemporary. At one end of the room, bookshelves frame the windows; at the other, they cover one wall from floor to ceiling. Deep low-slung chairs and couches add to the general atmosphere of comfort. The kitchen is most modern of all.

THE BEDROOMS AGAIN show a deft hand at combining new and old. Mr. Mullen's room is inspired by a huge mahogany four-poster which has long been in his family. At its foot is a Chinese chest, and the canopy is chintz of Chinese in-

fluence in rich reds and blues. Mrs. Mullen's room, in contrast to the masculine dignity of the other, is feminine without being frilly and dainty without prettiness. Furniture and woodwork are white against soft pink walls.

THE ATTIC GUEST room is perhaps most delightful of all. Red flannel petticoat flouncing, of all things, runs around the walls just above chair rail height, and over this is a valance of white embroidery. The windows are curtained in the same way. The familiar maple spool beds have been painted white, with lamp brackets above the headboards and between them a table which covers the radiator. For spreads knitted afghans of black and white patchwork supply a gay touch. A corner dressing table is hung with red and white candlewick. Since the room is none too large, a delightful door of vertical boards has been devised to hinge in the middle and collapse, accordion-wise, out of the way. As a space-saving device this has few equals. Guests have the entire floor to themselves. At the top of the stairs, the space that was once a storage room has been converted into a living hall. And back of this lie the bedroom and bath. And, of course, since the bedroom has three exposures, there is always plenty of fresh air in circulation.

THE EFFECT OF all these alien touches in a house a century and a half old is not only pleasant but amazingly invigorating. Even more important is the undeniable fact that, so far from being submerged, the Colonial origins of the house are given new lustre.

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**Autumn.** Bright yellow, streaked red.  
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**Golden Dawn.** Bright yellow.  
**Hermann Lindecke.** Silvery pink.  
**Louise Krause.** Yellow.  
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**Bobbink & Atkins, Rutherford, New Jersey**

## Friday To Monday Garden

CONTINUED FROM PAGE 18

water flats of such annuals as have to be started indoors. So I must buy my verbenas, petunias, heliotrope and ageratum. I cannot heed the rose grower's plea to plant roses in the fall because that is when we have hot, dry spells and they die between week-ends. April is the time for me to plant shrubs and roses as showers are abundant then. Moreover, with my handicap, I have to choose plants that will thrive without much coddling or spraying. I have learned to rely, for instance, on certain annuals that are easy to raise and sure to bloom. They are feverfew, cornflower, Shirley poppies and zinnias in their many charming and new varieties. Sweet-william is a safe biennial and most necessary to fill in after the tulips go.

IT MAKES A difference in your planting scheme whether your house is blond or brunette, that is if your garden lies all around it like mine. With a white house you can capitulate to bright pink roses, but I have to steel myself against them. Anything mauve or magenta is horrible against the rusty brown of my shingles, except at the north side where they have weathered a silver gray. Laurel and Japanese yew for greenery, white wistaria, hydrangea arborescens, shrubby cinquefoil, salmon and yellow single hollyhocks, coral pentstemon, white phlox, the blues and lavenders of flax, monkshood and veronicas, climbing roses in white and yellow—in these I put my trust. They grow around the house.

I DO NOT have to worry about the soil, which is limey and a treat for pinks. Nothing had been planted in it for over a century except old shoes and bones by forgetful dogs. The ancient purple lilacs and a few cabbage roses seem to have sufficed my predecessors, who left nothing else toward my garden plan save enormous boulders along the brook, just where I needed them for a dike and bridge, and the flight of stone steps outside the cottage from the lower level up to the southwest door on the second story. Not for a pearl necklace would I exchange the April day when I put the bird bath in place under the lilac there and set out on different levels of rocks around it wild saxifrage from the woods, alyssum saxatile, nepeta mussini, periwinkle, hepatica and maidenhair.

THE SOIL is rich, but the climate has to be considered, especially in the matter of coral and yellow roses, my particular hobby. Many would not survive the winters here in the Redding hills. I tried one, beguiled by the description of its "apricot yellow buds and clusters of pale buff flowers with coppery tints when expanded." It bloomed from the start and after four years completely covers the latticed leanto built for it over the east door. The name of this charmer is Chislaine de Feligonde. The most fragrant of my yellow climbers is Alberic Barbier. Gardenia, also very sweet, does well at the gate house, and at last Primrose, the unfading but scentless lemon-yellow rose I love, is established next the southwest door. A salmon pink climber, exquisite in form and scent, is Albertine, growing over the wall along the road. Silver Moon is the only climber within my color

range that I would attempt to grow on the exposed western front over the quarry, and there it has grown up to the attic windows.

FOR BUSH ROSES I can recommend Mrs. Charles Bell as a hardy and prolific tea rose for week-end gardeners. It likes soapy dish water. But my best success has been with polyanthas in my eastern bed away from scorching afternoon sun and severe winds. Salmon Queen, Katharina Zeimet, Cécile Brunner, Gruss an Aachen, and Frau Dr. Erreth all bloom continuously there with perennial plants between. I use lilies for contrast with them—madonnas, regals, speciosums and tenuifoliums.

I AM INDEBTED to a landscape architect, Rosalind Spring La Fontaine, for my general planting plan. Her idea of a dooryard garden suits the simplicity of the cottage and the way it sits low on the ground so that you feel on intimate terms with the garden as you walk into it from any one of three doors. The low retaining wall inclosing it was a happy afterthought, as well as the terrace near the front door, which solved the problem of what to do with the pile of stones dug up from the flower beds. Incidentally, I find myself weeding the garden at odd moments because it is so accessible.

I HAVE CERTAIN effects in mind in selecting plants. One is fragrance. Another is the illuminating effect of white flowers, especially at night. White petunias and white peonies satisfy both desires. Then I believe that in a primitive setting such as this, full of contrasting vistas and ups and downs, strong primitive colors are in keeping. Hence my coral reds, lemon yellows, and delphinium blues.

SOME OF MY posies remind me of charming places I have seen. The begonias and fuchsias in the rear rockery recall the pots of them blooming around the doorways of old houses in Senlis. Other plants I chose at random from catalogues because I liked the names. Goatsrue, for instance, which is a wicked usurper in the regular flower beds but marvelous for wild planting. The name corydalis lutea is a poem just to say, and a delightful little rock plant for summer bloom besides. Then I must confess to inward mirth in my grouping of carpenter's thumb, gardener's garters, and old man's beard with widow's tears at a discreet distance.

IT IS THE naturalistic effects along the brook that perhaps interest me the most. My idea was to make a primrose path with forget-me-nots for contrast in the slope around a little pool above the stone bridge. The soil there is damp and black, evidently just what primroses like. They begin to bloom while narcissus, daffodils and blue mertensia celebrate the spring along the rest of the water course, and the later varieties of primulas are still in flower when the sweet rocket I stole from an abandoned barnyard begins to perfume the air and ferns, violets and yellow lady's slippers lead one down to the top of the waterfall. I found by experience that only well-formed clumps of any plants would hold their own in this wild garden.



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little seedlings require a regular flower bed. The other flowers listed in order of their bloom are as follows: azaleas, German iris, native blue flag, lilac ranesbill, perennial yellow foxglove, flowering raspberry, lupine, anchusa, oenothera fruticosa, elderberry, lemon lily, and the Japanese iris Gold Sound and Aspasie. Then light rose and magenta beebalm with meadow eupatorium ageratoides and white hemerocallis in varieties. Next hybrid rose and white, wild blue lobelia, lavender phlox, swamp rose, cimicifuga racemosa, eupatorium purpureum, coelestinum. Last goldenrod, Michaelmas daisies and sumac.

THE BOOK I read and reread for this brookside planting was Durand's *My Wild Flower Garden*. He made me long to have spicebush where I could see it from the terrace. I was about to order some from catalogues when one Saturday in early May I chanced to stroll in my own hinterland through a wooded ravine, and there before my eyes was a half acre of spicebushes, their graceful jet boughs fringed with pale yellow flowers. The moral of that incident was to seek the treasures near at hand.

NOT THAT A garden can be complete without spending money. Heaven forbid I should create that impression! One has to forget everything practical and plunge every spring. Otherwise you get a niggardly and commonplace effect. I refuse to believe that I cannot afford some precious shrub like viburnum carlesii or mountain andromeda when of course I could buy Japanese barberry for ten cents a plant. Live on nuts and berries, buy your yachts second hand and let the children win scholarships for their education would be my advice to friends who want the thrill of supreme beauty in their gardens.

BESIDES THIS slogan of "Expense be hanged," my week-end gardening has proceeded on one other policy. That is to employ for my undertakings only men with reputations for wild and reckless living. Then if I want to transplant a crooked apple tree, or do something the respectable natives would think equally crazy, such as curving a terrace wall or using stones they consider tough customers instead of nicely dressed blocks, there is some chance I will succeed in my purpose of keeping Limecot as informal as it must have been when the Indian chief, Chicken Warrups, deeded it to the early settlers.

## Something Fresh In The State Of Denmark

CONTINUED FROM PAGE 34

one enters a large, well-lighted, red-tiled reception hall with a fireplace in which birch logs are kept burning through the winter. Straight ahead is living room, also with its fireplace, and a southern exposure. Two walls are lined with books and a third is taken up with a huge window and glazed doors to the flagstone terrace which runs the length of the house—part of the modern architect's scheme to make fresh air and sunshine as completely available as possible. The sun room with its southern and western exposures has an entrance on the terrace. Climate suggested that a good solid wall be left to the north. The dining room is nearly as large as the living room, and with good reason. How the Danes love to eat—and drink! (Since the outset of prohibition American dining rooms have become smaller and smaller until many have shrunk to mere alcoves. Now that dining has the chance once more to be a festive art, dining alcoves may revert to type and become dining rooms again.)

BUT RETURN to the hall. Entered from here is the guest room and a toilet which is accessible from either room. Beyond the guest room one finds a lavatory and shower which connects with the master bathroom and so may be used by either guest or owner. The bedroom, itself, with entrance from the living room, has a bay window affording cross ventilation, a southern exposure and plenty of sunlight.

FROM THE VESTIBULE there is a covered passage to the two-car garage through a small workshop and a stable for bicycles. (If such a house were built in this country near the shore, here would be a grand space for showers and lockers for bathing.) The basement is excavated only under the two-story wing, the hall, and the dining room. Here space is provided for a laundry, drying room, storage room, wine cellar

and larder in addition to the heating room.

THE SECOND FLOOR, over only the kitchen and servants' rooms, is devoted to four children's rooms and bath reached by a special stair and entrance. Each child has a room to himself containing a closet and a wash basin. The group shares a narrow private balcony as well as a deck over the sun room, reached by means of an outside stair. Such an arrangement would be desirable even if there were only two children in the family. One room could be used for a governess, another for a playroom or a child's dining room or both. Later when the children have grown older, the play room or governess' room could be converted into a child's guest room. Clearly in this house the children are considered both as to their comfort and that of their parents, for by providing a place apart for the youngsters there is no need to suppress them to maintain quiet for the grown-ups—or vice versa.

MODERN ARCHITECTURE in the Scandinavian countries has gone far beyond the experimental stage. Indeed, most new construction, not only of homes but of all types of buildings, is either modern in character or else a greatly modified form of the traditional architecture rendered in modern materials. Most of these houses in Denmark are built of rough brick with a stucco finish, but in America such a house could be built of hollow tile, cinder block or similar materials more economically. The Rothenborg house is a good example of Danish practice today: the plan is made to work first and the elevations are very largely designed to fit the plan. The house is built to live in rather than as a show place for others to gaze upon, though, strangely enough, these low, plain houses with their large windows are more arresting than the stylized houses of another generation.

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**Dianthus Deltoideus Erecta**—Compact, sturdy, erect bushes full of flowers with none of the straggly look typical of the species. 75¢ pkt. 5 pkts. \$2.00

**Doronicum Pardalines**, Bunch of Gold—Beautiful canary-yellow, long stalked, Daisy-like flowers on 24 to 32" stems. Bloom in May and June while all other Doronics bloom in April and May. \$1.00 pkt. 5 pkts. \$5.00  
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**Fuchsia hybrida, Double Dwarf Early-flowering**—Will bloom in less than five months from seed. Invaluable for window boxes and for beds in semi-shade. \$1.00 pkt. 5 pkts. \$5.00

**Larkspur, Dwarf Double Stock-flowered, Enchantress**—Charming soft salmon pink. Full flowered, heavy spikes on freely branching plants only 2' in height. Ideal for window boxes. 35¢ pkt. 3 pkts. \$1.00

**Lupinus, Annual—King Blue**, great spikes, 1-4' tall of rich oxford blue. 35¢ pkt. 3 pkts. \$1.00

**King White**, enormous, glistening, pure white spikes. Exquisitely scented. 35¢ pkt. 3 pkts. \$1.00

**New Balcony Petunia, Nettle Blue Gem**—Steel blue beautifully netted and veined with deep violet. Specially valuable for window boxes and fine for bedding. 50¢ pkt. 5 pkts. \$2.00

**Sweet Pea, Early-flowering—Lavan**. Clear, light blue. Four on a stem. 25¢ pkt. 5 pkts. \$1.00

**Exhibition Pink**—The richest and most fascinating, clear, lively pink. 25¢ pkt. 5 pkts. \$1.00

**Scabiosa Double Cattleya**—Fluffy, fully double flowers of a beautiful Orchid color on extra long stems. 35¢ pkt. 3 pkts. \$1.00

**Statice puberula**—Massive blooms of a magnificent dark violet color on 24" stems. 35¢ pkt. 3 pkts. \$1.00

**Verbena Hybrida Grandiflora, Spectrum Red**—Intense bright red without eye and of dazzling brilliancy. 35¢ pkt. 3 pkts. \$1.00

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 Anise, 15c—Borage, 15c—Camomile, 15c—Chives, 25c—Curled Chervil, 25c—Curled Cress, 10c—Dill, 15c—Fumitory, 15c—Hyssop, 15c—Horehound, 15c—Mugwort, 15c—Rosemary, 25c—Rue, 15c—Sage, 15c—St. Johnwort, 15c—Summer Savory, 15c—Sweet Basil, 15c—Sweet Thyme, 15c—Sweet Lavender, 25c—Sweet Marjoram, 15c—Sweet Woodruff, 15c—Tansy, 15c—Thyme, 25c—Wormwood 15c

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## Debut For The New Plants

CONTINUED FROM PAGE 40

opening, changing to coppery bronze on maturing. Blossoms are single, about 3 inches in diameter, borne on graceful sprays. A most attractive plant. Height, two feet. Keeps unusually well and one of the earliest to flower.

**CHRYSANthemum GRANNY SCOVILL** (Bristol). Lovely large flowers, fully 5 inches in diameter; nice fluffy form. Warm coral bronze which glows under sun or artificial light. Dwarf and branching with fine healthy foliage. Needs slight additional winter protection. A grand variety.

**CHRYSANthemum PRINCESS** (Henry A. Dreer). Dwarf grower, 15 to 18 inches tall, covered with large single blooms, 3 to 4 inches in diameter. Graceful, long white petals surround a rich yellow cushion in the center. Blooms profusely.

**CHRYSANthemum REDSKIN** (Dreer). Graceful, artistic formation. Ray petals are deep orange scarlet shading to coppery rose with age. Deep yellow center adds good contrast to the flower. Dwarf grower, good branching habit. Both this variety and Princess are splendid for arrangement work.

**CHRYSANthemum ANNE VALLIANT DORT** (Charles H. Totty Co.). Gorgeous salmon-bronzy single. The last of the seedlings originated by the late Francis H. Bergen and named in honor of his granddaughter. Considered by the introducer the finest of all his originations.

**CHRYSANthemum KIRKLAND'S SINGLE** (Totty). A bronzy red with yellow lumination in the center that comes to within an inch of the tip of the flower. Cupped in shape like a waterlily. An unusual variety and a splendid exhibition single.

**CALENDULA APRICOT QUEEN** (Max Schling Seedsmen, Inc.). A new shade in calendulas. Bright apricot, deepening slightly toward the center. Fine for its color in the garden and beautiful for a floral arrangement.

**SWEET PEA BO-PEEP** (Henry F. Michell Co.). Dwarf erect early flowering Spencer. Salmon pink similar to Spring Song. Four to 6-inch stems; profuse bloomer. Rich salmon pink color lends itself admirably to color schemes. Introduced by McDonald Seed Company.

**SWEET PEA SENSATION** (Michell). Early flowering Spencer, duplex. The double-appearing flowers are a clear-toned luminous geranium pink, excellent under artificial light. Flowers (usually four) large and well placed; long, strong, wiry stems. Vigorous, free bloomer.

**SWEET PEA LAVANDA** (Max Schling). A fine new lavender shade, large flowers, fine vigor and length of stem. Pure, clear color, so uniform that blossoms and buds are both a clear lavender. A Waller-Franklin introduction.

**SWEET PEA EXHIBITION PINK** (Max Schling). Gorgeous, rich pink red. A fascinating color that is brilliant under electric light. Good grower and fine bloomer. Another Waller-Franklin introduction.

**SWEET PEA RUFFLED WHITE** (W. Atlee Burpee Co.). Large white flowers, beautifully ruffled, with duplex and triplex standards. Gigantic in size but has great refinement and is almost entirely free from reversion to grandiflorus type so common in most white varieties.

**SWEET PEA ATLANTIC** (Burpee). Geranium-pink color suffused throughout with amber. A new effect is given by the lacelike netting of cherry-bloom pink that adds to the attractiveness of the flower. Distinct and especially beautiful under artificial light.

**ARTEMISIA SILVER BEAUTY** (Dreer). A beautiful new variety of striking appearance. The foliage is a perfect silver gray. The flower stems are splendid for cutting and are very effective as an accompaniment in baskets of mixed flowers. Easily dried for winter bouquets.

**PETUNIA NANA COMPACTA, PINK GEM** (Stump & Walter and other seedsmen). Forerunner of a new race of miniature petunias. Neat, compact plants, 5 to 6 inches high, literally smothered with deep pink blooms. A plant 8 inches in diameter will carry as many as 25 to 30 two-inch blooms in flower at one time. Great for borders, window boxes, pots, rock gardens and beds. Waller-Franklin introduction.

**PETUNIA ROSE PINK AND WHITE** (Some seedsmen). Beautiful double fringed petunia. Best described as rose-pink with large white frill, giving the flowers appearance of huge balls of pink and white lace. Many flowers are 5 and 6 inches in diameter. Comes quite true and very double from seed. Waller-Franklin introduction.

**PETUNIA VICTORIOUS, ALL DOUBLE DWARFED FRINGED** (Max Schling). A new and remarkable development of dwarf, compact petunias, with giant, fully double, finely fringed flowers, which reproduce 100 percent true from seed. A Sakata introduction.

**DIANTHUS LOVELINESS** (Max Schling). A new sensational hybrid novelty. Flowers have large, lacified petals of an unusual mauve tint. Its gorgeous bouquet will command admiration as it is rated as the most alluringly perfumed flower in the dianthus family. An Allwood introduction.

**DIANTHUS DELTOIDES ERECTA** (Max Schling). A bright, erect, compact-growing maiden's pink. Very valuable for rockeries, stone walls, etc. Sturdy bushes filled with flowers lack straggly appearance characteristic of this type, so seed indoors from January till April and you will produce flowering plants the first year. An Allwood introduction.

**CANTERBURY BELL LIBERTY BELL** (Stump & Walter and other seedsmen). An intense violet blue annual Canterbury Bell. Single type, 2 to 2½ feet high; from 6 to 8 spikes of flowers to a plant. Flowers in less than six months from seed; continuous bloomer till frost. Good cut flower and suitable for pot culture. Introduced as a running mate for Angelus Bell. A Waller-Franklin introduction.

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**VERBENA CARMINE BALL** (Most seedsmen). Beautiful erecta compacta verbena, similar form to Fireball. Symmetrical plant about 10 inches high and 12 inches across, completely covered with bright carmine flowers. Plants in trial carried 50 to 60 trusses in bloom on the plant at one time. Continuous bloomer, wonderful bedder, and fine for pots and borders. A Waller-Franklin introduction.

**VERBENA SPECTRUM RED** (Stumpp & Walter and other seedsmen). A new hybrida grandiflora. Intense bright red. Ridgeway color chart defines it between spectrum and scarlet red. Due to lack of eye its brilliance is dazzling. Individual florets about an inch and a quarter in diameter. Highly recommended. A Waller-Franklin introduction.

**VERBENA SUTTON'S GIANT BLUE** (Sutton & Sons, Ltd.). From across the water comes this giant form with its free-flowering habit. Deep, rich blue self flowers. Although the writer has not seen this variety it comes highly recommended.

**SNAPDRAGON MAJUS NANUM GRANDIFLORUM, EVENSONG** (Max Schling). New artistic color in this lovely large-flowered dwarf type of snapdragon. Chamois-pink, shading through apricot to buff. A Watkins and Simpson introduction.

**SNAPDRAGON NEW EARLY IMPROVED MAJUS GRANDIFLORUM** (Michell and other seedsmen). Five separate colors and mixture. This new type commences to bloom three weeks earlier than all other varieties. Habit uniform, height 2½ feet. A Waller-Franklin introduction.

**CYCLAMEN IBERICUM** (Max Schling). A charming addition to the rock garden for early spring. Forming its flowers and leaves to meet beneath the ground in the fall, it appears in bloom in the first snowless spring days of March or early April. Tiny, open, bell-shaped, bright purple flowers growing in large quantities above kidney-shaped leaves. Bulbs perfectly hardy; will grow from seed after third year. Benary introduction.

**FUCHSIA HYBRIDA DOUBLE DWARF EARLY FLOWERING MIXED** (Max Schling). Produces lovely blooming plants in five months from seed. Eighty-five to 90 percent double flowers in white, lilac, pink, light and dark blue corollas.

Quite dwarfed and blooms over a long period. Benary introduction.

**RUDBECKIA KELVEDON STAR** (Most seedsmen). A new strain highly recommended. Flowers vary both in form and coloring, but all have dark-brown central discs, surrounded by a shiny mahogany zone, on petals of deep orange. A fine annual; free bloomer. long-stemmed flowers, sturdy habit of growth. Height, 3 feet. Introduced by Hurst & Son.

**ROSE NIGRETTE** (Conard-Pyle Company). The much publicized black rose of Sangerhausen. This is really the darkest maroon rose I have ever seen. At a distance of four feet it is black. The plants and blooms are of moderate size. The flower is exquisitely fragrant and beautifully formed. Although in some sense it may be called a freak, it appears to this writer a really beautiful rose. Will be released to amateurs in autumn, 1934.

**ROSE CONDESA DE SASTAGO** (Conard-Pyle). This Spanish novelty is the first double rose to carry the vivid color of the brilliant species rose, Austrian Copper. The almost round bud resembles a ball of gold with brilliant red stripes. As the flower expands, the line of burning copper widens. When fully opened, the copper and yellow are evenly divided. Alluring spicy scent; strong upright grower. Pedro Dot introduction.

**ROSE CATALONIA** (Conard-Pyle). A prize winner both in Spain and in this country. Buds deep rich carmine, stained with orange and open to a fifty-petaled flower of velvety orange-scarlet, vermilion, cochineal red, or something like that (a difficult color to describe). Rich, fruity fragrance. The plant makes only moderate growth and will require good culture, but is unusual enough to merit extra care. Pedro Dot introduction.

**ROSE "EASLEA'S" GOLDEN RAMBLER** (Totty). Large flowers fully 4 inches in diameter with 30 to 40 petals each are borne in clusters of 2 to 14 or more blooms. A very fragrant bright yellow rose that holds its tone in the open flower. The foliage is a rich olive-green with reddish wood. Growth vigorous and hardy. Gold Medal winner, National Rose Society 1932; Award of Merit, Royal Horticultural Society 1932 and the seldom-awarded Corey cup. A ram-  
(Continued on next page)

## Totty's Novelties For 1934

Three roses and the same number of Chrysanthemums, six new plants in all that we are proud to present to the gardeners of America; confident that each one will be an important and beautiful addition to any garden.

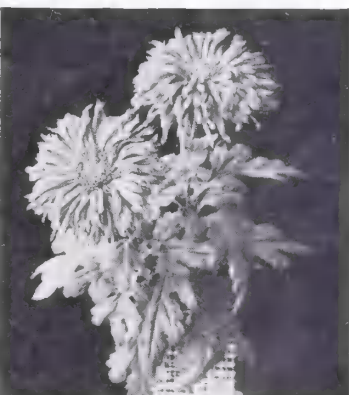


**Rose Better Times**; plant patent 23. Here is a smart rose with an appropriate name for it assures rose lovers of finer flowers. Brilliant deep cerise pink. A sport of "Briarcliff." A beautiful silvery sheen develops as the flower unfolds. A luxuriant grower with heavy foliage. A real rose. Strong field grown plants \$2.50 each; \$25.00 per dozen.



**Rose Token**, a cross of "Mme. Butterfly" and "Premier Supreme." A distinctly new color, single tone orange color in the bud, opening to glowing orange as bloom matures, still retaining glowing orange in inner petals, but softens to a combination of peach pink and orange in the outer petals. Medium flowers, stiff stems. Buds uniform in color and shape; free flowering, healthy grower, resistant to disease. Each crop of flowers improves on the preceding one. This rose will be universally admired and liked.

**Rose, "Easlea's" Golden Rambler**. We will offer this fine importation for sale Fall 1934. Every rose lover will, we feel, vote it an acquisition.



**Chrysanthemum, Mrs. Benjamin Meehling**. This is the outstanding Avenue variety of our many years of introducing new chrysanthemums. In color it stands alone. A bronzy-salmon-orange, shading to bittersweet. A gorgeous variety in every way, and one that we call "the perfect Chrysanthemum." Height three feet, stiff stem, fine clean foliage. Plants \$1.00 each; \$10.00 per dozen.

**Chrysanthemum, Anne Vaillant Dort**. A gorgeous salmon-bronzy single. Ridgeway's Color Chart shows the nearest shade to be etruscan red. This variety is the last of the seedlings originated by the late Mr. Francis H. Bergen of Summit, N. J. and named in honor of his granddaughter. Mr. Bergen gave us many fine varieties but we consider this the gem of them all. Plants \$1.00 each, \$10.00 per dozen.

**Chrysanthemum, Kirklands Single**. A splendid exhibition single. Bronzy-red with a yellow lumination in the center, that comes to within an inch of the tip of the flower. It is cupped in shape like a water lily. An unusual variety. Plants \$1.00 each, \$10.00 per dozen.

**TOTTY'S ANNUAL CATALOGUE**  
These and other novelties together with standard varieties of many garden plants are all contained in our new 1934 catalogue. In our thirty years serving gardeners, we have attempted to introduce and list only worthwhile garden plants. Prices are in keeping with the quality maintained. A free copy awaits your request.

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A special collection containing some of the most beautiful Sweet Peas in the world—Lady Ruffles (light pink), Ambition (lavender), Anglo (cream-pink), Ruffled Rose, Ruffled Primrose, Red Boy, Fire, Fordhook Blue, Floradale Purple, Floradale (salmon-pink). 1 packet of each of the ten varieties (value \$1.65) postpaid for only \$1.00.

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### Finest 1934 Novelties

Burpee's Improved Giant Hybrid Scabiosa. Large, round, fully double blooms in rare new colors. Pkt. 25¢.

Calendula Art Shades. Many tones and shades not previously obtainable. Pkt. 25¢.

Giant Double Fringed Petunia Bizarre. Rose-pink and white. Pkt. 75¢.

Chrysanthemum-Flowered Poppy Salmon-Pink. Large, double blooms. Pkt. 25¢.

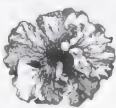
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## Debut For The New Plants

CONTINUED FROM PAGE 77



THE CONARD-PYLE CO.

**Rose Duquesa de Penaranda.** Is a medal winner. Presents two types of flowers, one in spring, another in the fall. Sweetly perfumed. Is rated as a winner at the fall shows

bler with climbing tendencies. Will be released in autumn, 1934.

**ROSE PRINCESS VAN ORANGE** (Jackson & Perkins). A climbing sport of Gloria Mundi. Flowers in trusses a brilliant orange-scarlet color with individual flowers very double and about the size of a half dollar. Foliage small and glossy. A vigorous grower. This new variety created quite a furor at the Chelsea Flower Show in 1932.

**DAHLIA LORD OF AUTUMN** (Almy's Dahlia Farm). The most sensational dahlia this writer viewed during the year. A rich, deep, golden yellow informal decorative that is a giant bloom in every respect. I rate this as the finest yellow dahlia I have ever seen and one of the finest of all dahlias. It seems to be a good grower and despite its gigantic size very beautiful.

**DAHLIA SULTAN OF HILLCREST** (Hillcrest Dahlia Gardens). Already a winner at several shows and a certificate of merit at Storrs. A tremendous flower, clear gold, flushed with bronze and tints of brownish-red. A specimen bloomer that, though leaning to an informal decorative, is almost formal in type. A moderate grower with deep green foliage.

**DAHLIA BABY ROYAL** (West). A gold medal winner, National Dahlia Society Show at Wisley in 1931, but new in this country. An informal decorative miniature, with a lovely salmon and apricot combination for its color. An acquisition to be prized for flower arrangement.

**DAHLIA CAMELLIA** (Originator unknown—importation). A distinctive flaming orange miniature decorative, that attracts attention and admiration wherever shown. A clean-growing, profuse-blooming plant that makes a literal blaze of color. Marvelous in flower arrangement.

**DAHLIA JEAN** (Dahliadel Nurseries). Semi-cactus miniature, almost a reduced double of the old variety California Beauty. A free bloomer and good grower. Another acquisition for those who like their dahlias not too big.

**DAHLIA JILL** (Dahliadel). A lovely little primrose-colored bloom, margined with carmine. Winner as the best pompon seedling in the Camden, N. J., show. Almost perfect in form and a great companion for Jack, another pompon pictured in this story and introduced by the same firm.

**MARIGOLD AUSTRALIAN TREE** (Peter Henderson & Co.). A new addition to the late-flowering annuals. Develops into a symmetrical pyramidal plant about 5 feet high. Begins to flower in September and continues till frost. Flowers semi-double, average 2 inches across. The outer petals are maroon, center petals are crested and golden yellow in color. Blooms produced on long stems and foliage is attractive and fern-like. Does not possess the pungent odor usually associated with marigolds.

**ROSE TOKEN** (Totty). New color, distinctly single-tone orange in bud opening to glowing orange which softens to peach pink and orange on the outer petals. A fine strong new variety.

**CHRYSANTHEMUM DAPHNE** (Bristol Nurseries). Large flowers in graceful sprays. An outstanding single daphne pink with prominent golden stamens. Reaches height of 2 to 2½ feet. Keeps well; blooms early.

**DAHLIA PAUL PFITZER** (Dreer). A truly fine variety and a prize winner. Giant cactus. Rose color suffused with lilac. Base of the petals is yellow. It is a good grower with fine form.

**PHLOX DAILY SKETCH** (Jackson & Perkins). Extra large trusses and individual flowers. Light salmon pink, faint carmine eye. Grows three feet and is an exceptional bloomer. A fine new variety.

**LARKSPUR ENCHANTRESS** (Michell and others). Double dwarf branching type. Fine for bedding or pots. Charming soft salmon pink. Plants are compact and grow about 2 feet. Excellent for garden.

**LUPINUS HARTWEGI GIANTS**, King Blue and King White (Schling). New type of annual lupine. 3-4 ft. plants that branch freely from base; 4 to 6 long spikes bearing many flowers.

**SCABIOSA CATTLEYA** (Schling). Rich, rosy lilac, beautiful orchid tone. A new shade for this popular flower. It has large blooms and is an excellent choice as either garden or cutting flower.

**ZINNIA VALENCIA** (Michell). Lilliput type and a valuable addition to this popular family. Its clear color is a new burnt orange shade and its habit of growth is good. Will be liked.

**NASTURTIIUM BURPEE'S DOUBLE HYBRID** (W. Atlee Burpee Company). Giant double sweet-scented flowers in gorgeous new colors. A result of crossing the sensational Golden Gleam. As they are hybrids an occasional single flower may be expected. Seed ordered now will be delivered after May 1. Colors will be varied, but that will add interest. Another year we should be able to procure them in separate colors.



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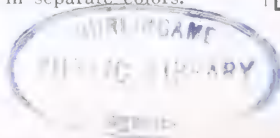
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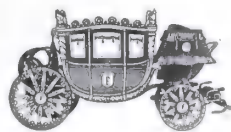
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AND FLAVOR OF CAMELS"

MRS. THOMAS M. CARNEGIE, JR.

■ Mrs. Thomas M. Carnegie, Jr. deserts New York early in the season to spend her winters on the Carnegie island (Cumberland Island) off the coast of Georgia. Besides being a paradise for her two small sons, it gives Mrs. Carnegie the sandy beach and woods she loves and one of her favorite sports, trap shooting with her husband. In the summer she is at Newport in her lovely house. She loves animals and her favorite fox terrier, Bozo, who was born and raised in Newport, goes everywhere with her. She is a deft and delightful hostess and her shrimp Newburgh, southern style, is excelled only by her Georgian wild turkey with wild rice. She always smokes Camel cigarettes.

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o-day, as well as of yesterday, this crystal is as  
as any the hand of man has ever fashioned.  
s hand-blown and hand-cut by that fast-  
ppearing artist, the master glass craftsman.



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# WINDOW SHOPPING

## TRAILING THE SMART INCIDENTALS

## TO THEIR LAIRS ROUNDABOUT TOWN

**1** Your real cheese lover doesn't care how it's served, as long as it's cheese of any kind, shape or variety. There's no denying, however, that an attractive cheese dish gives an added zest, and the cover is a help when your neighbor at dinner begins to sniff a bit snippily. The Arden Studios, Inc., 460 Park Avenue, have a new crystal dish from Czechoslovakia, its top striped with bright blue. Even the plainest domestic cheeses take on a new air of sophistication in these surroundings. The price is \$5.00, express collect.



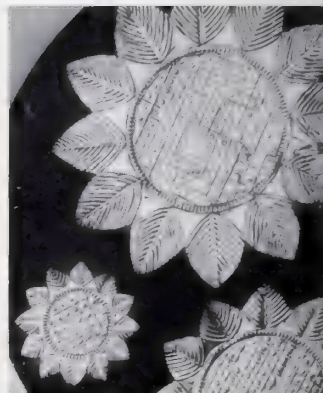
**3** Junior and Sister are not nearly so apt to spill their cereal and milk if they eat from one of these wooden trays from Childhood, Inc., 32 East Sixty-fifth Street. The trays are finished in light maple, with partitioned spaces for cups and bowls, and painted gallery. The amusing carved animals and little figures help take the mind off the painful subject of spinach, making it go down with much less effort on both Junior's part and nurse's. Priced at \$4.50. For out of town patrons, \$5.00, express prepaid.



**5** The humble potato, cucumber and carrot have come up in the world. They have been converted into amusing serving dishes for relishes, pickles and potato chips and are perfectly at home on the cocktail tray or on the buffet supper table. Carol Stupell, 443 Madison Avenue, is responsible for their rise into social prominence. They come in the natural colors of the vegetables themselves and are priced at \$1.25 each, express collect. Other vegetable shapes, not shown here, are similarly priced and equally useful.



**7** This new elegance that is sweeping such a flurry has done nothing to doilies, too. The newest ones, designed and executed by Mary Hipp, are hand-made of untarnishable aluminum foil, in lovely shapes and patterns resembling enlarged photographs of flakes. The doilies come in sizes under glasses, butter plates, plates, finger bowls, etc., and are for informal serving of all types. Carol Stupell, 443 Madison Avenue, is responsible for their rise into social prominence. Prices, 5" size \$1.80 a dozen, 12", \$3.60 a dozen; 16", \$4.80 a dozen.



PHOTOGRAPHS BY

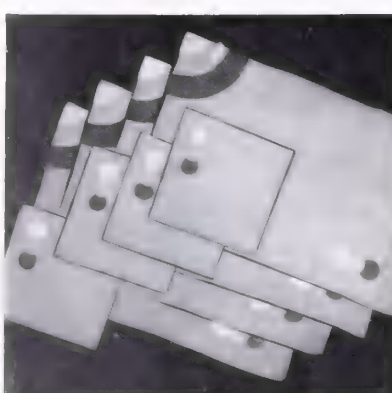
**2** Looking ahead to that first mild day when tea can be served in the garden, we exclaimed delightedly when we saw the collapsible table with removable tray at Baphé, Inc., 15 East Forty-eighth Street. The one illustrated has a blue tray with matching rosette to trim the white wrought iron base and carry through the color note, but it can be ordered in almost any other colors. The tray has a diameter of 23" and the table is 21" high. The latter can be folded into one flat piece so that it is easily carried from the house or sun porch to the garden and set up at a moment's notice. The price is \$12, express collect.



**4** The vogue for white has been nowhere more popular and pleasing than in chinaware, especially for occasional pieces. Pitt Petri, Inc., New Waldorf Astoria Hotel, Park Avenue at Fiftieth Street, show two useful and decorative white dishes. The asparagus dish has a removable tray shaped to fit the tender stalks. The boxlike dish is for sardines or other small fish, the cover being decorated with a fish to make its purpose clear. The asparagus dish is \$4.50, sardine box, \$3.50, both express collect. Pitt Petri carries another of these boxlike dishes, for serving frankfurters, thereby raising the status of the humble hot dog.



**6** Very French, very modern, and very effective is this linen set from Mosse, Inc., 750 Fifth Avenue. The color scheme is slate blue, with accents of dark blue and light blue-gray, and the corner design and three overlaid polka-dots are appliquéd. A new trend in table linens is marked by this color scheme as contrasted with the more flamboyant coloring and the pastel shades so long in full possession of the field. If your appetite lags, maybe some new furbishings to make lunching, or dining more attractive are the tonic you need. The price of the set is \$28. Mosse has other interesting linens for spring tables.



**8** As a gift for a very special discriminating friend, or for a woman who "has everything" a difficult to shop for, Kathleen Brook, 21 East Sixty-sixth Street, has a fine example of the ancient Chinese art of reverse mirror painting now being produced for the first time by American artists. The Empire is done in antique white, with an antique wooden frame also in white. Our measurements are fourteen inches by twenty-three inches. Ideal for foyer oration or to replace a picture you have grown tired of seeing in the same day after day. Priced at \$19.50, express collect.







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# THE DOG SHOW

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IN THE NEW YORK RING

by FREEMAN LLOYD

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THE thirty-third specialty show of the Pekingese Club of America, recently held in the ballroom of the Hotel Roosevelt, New York City, was a great success. The attendance was quite as large as ever. However, these shows of later years are not nearly so ornate in their furnishings or decorations as were the annual exhibitions formerly held under the same auspices at another of the great hotels. Then Oriental hangings, porcelains, embroidered banners and gilt and royal blue confections graced the rooms, but now the spirit of the Far East seems to have vanished from the tastes of the P. C. A. show committee, and severely plain Occidental decoration takes the place of once-gorgeous Asiatic scenes and richly

curtained and cushioned dog pens. However, the very valuable challenge cups and other trophies were on view as usual, including among the more costly those presented to the club by the late J. P. Morgan and James Gordon Bennett, as well as the Lasca McClure Halley prize, a huge solid silver wine cooler that is said to be worth \$2,000. There were eighteen of these expensive trophies, perhaps one of the richest collections in the country. The president of this aristocratic specialty club is Mrs. Michael M. Van Beuren; vice president, Mrs. James Austin; second vice president, Miss Clara G. Lowther; third vice president, Mrs. F. C. McAllister; secretary-treasurer, Mrs. Henry S. Maguire. Frank Downing of

## coming DOG shows

### MARCH

March 2-4. Detroit Kennel Club; Detroit, Michigan.  
March 7-8. Capital City Kennel Club; Columbus, Ohio.  
March 10-11. Oakland Kennel Club; Oakland, Cal.  
March 10-11. Western Reserve Kennel Club; Cleveland, Ohio.  
March 17-18. Cincinnati Kennel Club; Cincinnati, Ohio.  
March 24. Manchester Kennel Club; Manchester, New Hampshire.  
March 24-25. Mississippi Valley Kennel Club; St. Louis, Missouri.  
March 30-April 1. Chicago Kennel Club; Chicago, Illinois.

### APRIL

April 6-7. Atlanta Kennel Club; Atlanta, Georgia.  
April 6-7. Colorado Kennel Club; Denver, Colorado.  
April 7. Worcester County Kennel Club; Worcester, Mass.  
April 13-15. Kansas City Kennel Club; Kansas City, Mo.  
April 13-14. National Capital Kennel Club; Washington, D. C.  
April 19. Middlesex County Kennel Club; Cambridge or Newton, Massachusetts.  
April 20-21. Virginia Kennel Club; Richmond, Virginia.

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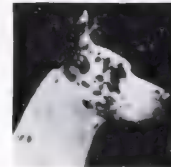
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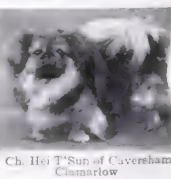
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Ch. Hei T'Sun of Caversham Clamarlow

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# THE DOG SHOW



## WHY people write to us about DOGS

From all over the country, a positive avalanche of letters pours in on us. Letters about big dogs, letters about little dogs; watch dogs, hunters and bird dogs; shaggy haired dogs built close to the ground and dogs whose size alone would terrify any intruder. And there's a very good reason for this extensive letter writing.

Readers of **HOUSE BEAUTIFUL** combined with **HOME & FIELD** follow the timely and authoritative articles Mr. Freeman Lloyd writes each month about pedigreed dogs. They feel that we must have a pretty close contact and intimate, first-hand knowledge of the reliable kennels and the breeds they specialize in. We won't venture to say how many hundreds of our readers we have helped to find the dogs they were seeking but we do know that it's quite a sizable total.

And, right now, if the particular breed of dog you intend buying should not be advertised in these pages . . . why don't you write to us? We'll gladly recommend kennels specializing in that breed . . . kennels we know to be reliable and fair in their business dealings. Just address your inquiry to:

Mgr. Kennel Dept.

**HOUSE BEAUTIFUL**  
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572 Madison Ave., New York

Baltimore, Md., was the judge at the show, a man whose experience and knowledge of the breed enabled him to make careful and correct decisions.

THERE WERE BOTH new and old friends among the prize-winning Pekes at the show. When I arrived the winners' class for dogs was being judged. Among them was the party-colored dog, Idol of Sunnyfields Farm, bred and exhibited by Mrs. Van Beuren. His sire, Yan Ke of Newnham, carried away the blue ribbon for party-colored dogs for six years. Idol was in good coat. His markings are well distributed and his great broad skull, short muzzle and unusually long hair were very attractive. The Misses C. and M. Lowther's gray sable-colored Champion Hei T'Sun of Caversham Clamarlow is an English-bred Peke. He was in enormous coat. His massive skull and short body were much admired; his frill, stoutness of limb and heavily feathered ears and plume represented the true type of lap dog of ancient China. Hei T'Sun won as the best of the winning dogs in the various sections.

ANOTHER EXCEEDINGLY HANDSOME dog in the winners' class was Mrs. C. Hagar's Dee Dee of King Pippin, a biscuit or light fawn-colored Peke carrying a wonderfully well feathered tail. The feathering was lacking on the ears, but his flat skull was much remarked, although he was not so massively formed as some of the other contestants. Mrs. Richardson Stratby's Kan Doo lacked coat as an exhibition Peke. Still another of the gorgeous specimens of the breed was Mrs. Bertha Hanson's recent importation, Fang Sheng of Wil-lowtown O'Palart. He is an attractive, short-faced, biscuit-colored dog with a black mask, having a good skull and face. Fang lost in plume to the winner, but his feathered ears and abundance of culotte or hind-breeching was greatly admired. Mrs. Philip M. Schaffner's Pee Chee Lee Wu Kee of Merricka, a lady with the longest name in the show, is black and tan in color. Her face, skull and ears are good. One of the light-weights, Little Miss Muffet, owned by Miss Helen E. Samuel, could not have weighed more than three and a half pounds. This puts her in the category of sleeve Pekes, small enough to be put in the sleeves of a kimono.

THE GREAT PRIZE and several other premiums in cash were won by Mrs. Richard S. Quigley's famous home-bred red-sable dog, Champion Han Chuan of Orchard Hill, exhibited in very full coat. His head, face, short back and profuse feathering were delightful to look at. His skull, mask, short muzzle and eyes are distinctly typical of the chief characteristics of this ancient and highly specialized breed. Champion Hei T'sun, belonging to the Misses Lowther, carried more ear feather than the winner. Mrs. F. Y. Mathis, one of the oldest supporters of the breed, put down a lovely gray-sable dog, Champion Greenwich Prince Chong Yow, bred by the owner. He has a very nice head and was in full jacket. Mrs. Richardson Stratby's Champion Whitworth Michael, bred by Mrs. S. F. Stevens, soon became a favorite because of his flat face and strength of bone. However, he lacked in the profusion of

coat carried for the most part by the more successful winners of first prizes. The judge declared that as a class the dogs were much better than the bitches. He had not much to say regarding the puppy classes. The Pekingese breed improves with age; massiveness tends to add dignity to its appearance. Small size does not mean fragility, for Pekes are hardy in all climates.

FOR CENTURIES GREAT interest has been taken in the noble breed of St. Bernards, the handsome life-saving dogs of the Hospice of St. Bernard in the Italian Alps. Among the Americans who support this breed is Colonel Knowles Croskey of Philadelphia, a retired military man who many years ago imported the famous St. Bernard Champion Lord Bute, said to have the greatest shoulder height of any dog in Europe. That must have been forty or more years ago, but the Colonel is as much as ever interested in the breed and the study of its origin. It had been believed that the pure Hospice breed had been crossed with Newfoundland females after all of the matrons at the St. Bernard Hospice had been destroyed by an avalanche. However, Colonel Croskey has been enabled to gain considerable further information through the courtesy of the Rev. Father John O'Neil, who gave him an introduction to the Rev. Father Superior of the Hospice. It was Colonel Croskey's theory that the present St. Bernard breed is the result of a cross with the Pyrenean sheepdog, rather than with the Newfoundland.

IN REPLY TO Colonel Croskey's inquiry Mr. R. S. Fendrick of Lausanne wrote: "The Hospice was founded by a young French nobleman, a son of a powerful baron living near the Lake of Annecy. The castle in which he was born still stands. It was a love affair that drove him into the priesthood. Catholic historians declare there are two possible dates of his birth, 936 A. D. and 1003 A. D., though they regard the first as more likely. According to the first theory he established the refuge about the year 970 and died in 1008." Regarding the St. Bernard breed Mr. Fendrick has this to say: "No one knows the origin of the famous St. Bernard. According to the Hospice authorities the race in use almost disappeared, wolves and bears being the cause. This happened about the year 1780. It was then re-invigorated by crossing the animals with sheepdogs from the Pyrenees."

I HAVE ALWAYS believed that Pyrenean sheepdogs had had some part in the production of white-and-black Newfoundland dogs, colloquially known as Landseer Newfoundlands. Bearing in mind that the Basques were among the first Europeans to sail to the great fishing banks of Newfoundland and that each ship carried at least one dog, it is reasonable to suppose that these nearly all-white Basque specimens, when crossed with the black Newfoundland dogs, produced white-and-black colored puppies. Sometimes the Pyrenean dog has small orange-colored patches on his ears. He stands about 30 inches at the shoulder and weighs around 150 pounds. In the United States Mrs. Payne Whitney of Manhasset, L. I., has for years owned several.



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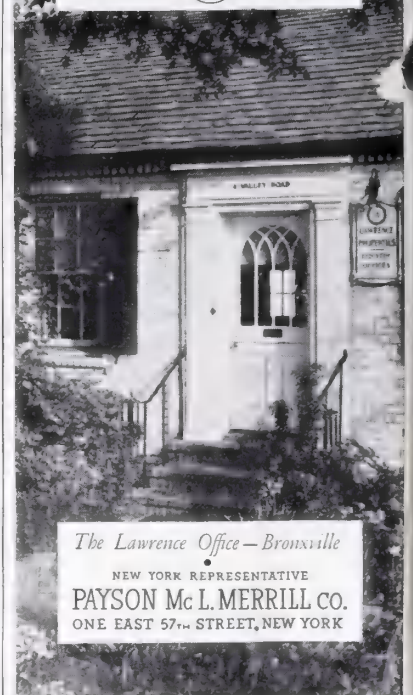
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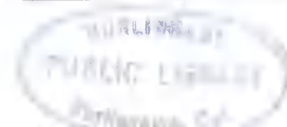
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# PANORAMA OF THE FORTNIGHT . . .

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GRAY-O'REILLY



SAMUEL H. GOTTSCHO



GRAY-O'REILLY

Accepted as the supreme achievement in magazine smartness, **TOWN & COUNTRY** is the only twice-a-month society publication. By the same token of acceptance it merits first consideration from advertisers of quality merchandise as the most logical and direct medium for reaching those, who, because of their taste, environment and means, constitute the world's wealthiest market for fine living.

*Town AND Country*





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Your taste instantly applauds the quality of DIXIE BELLE Dry Gin. Its outstanding superiority is immediately apparent. DIXIE BELLE has that agreeable smoothness, that exquisite refinement of bouquet, the superb dryness which distinguish a pure, wholly distilled quality gin. When buying liquor look for the "Distilled by Continental" Seal. It is your safe guide to quality.

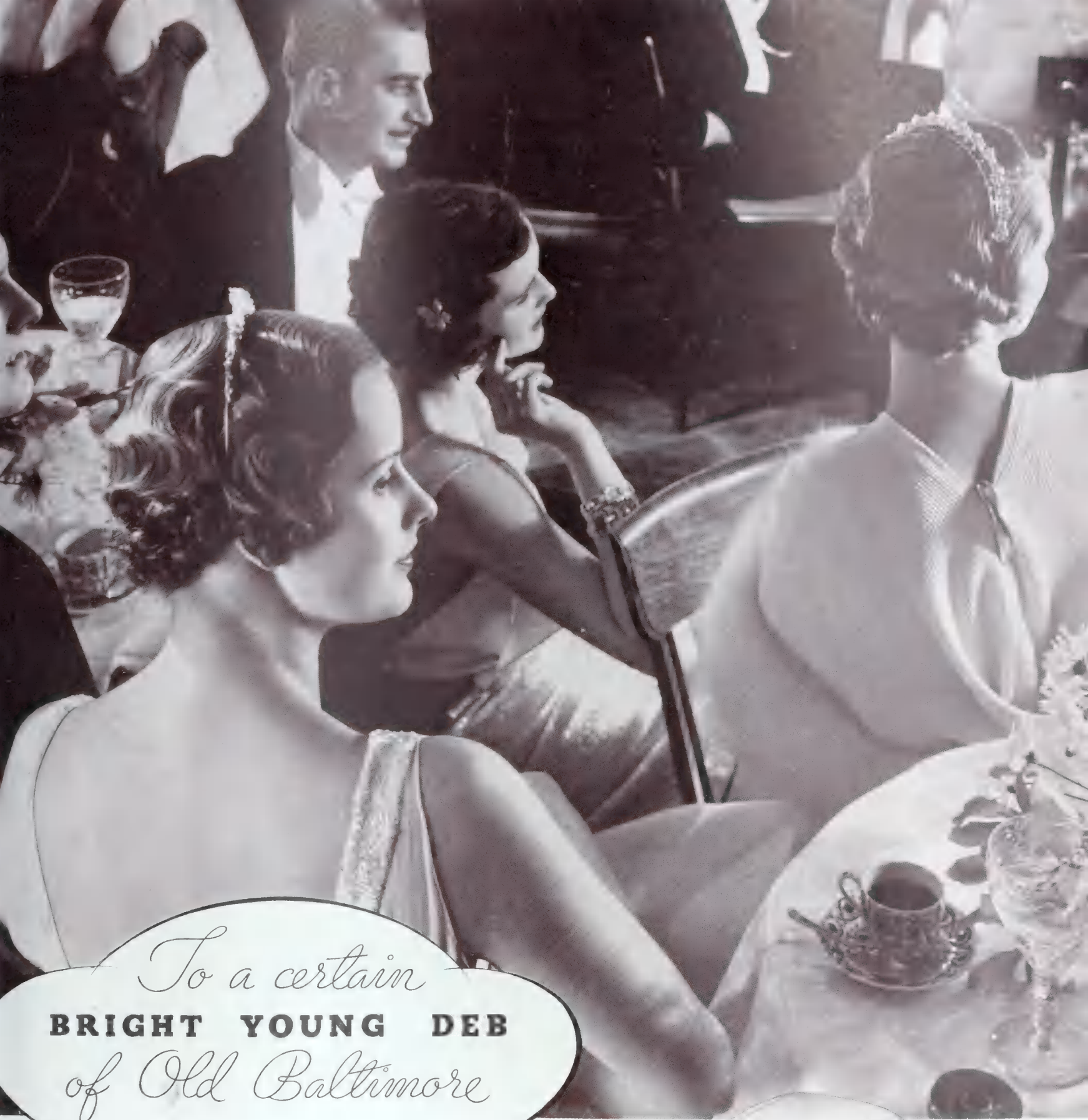
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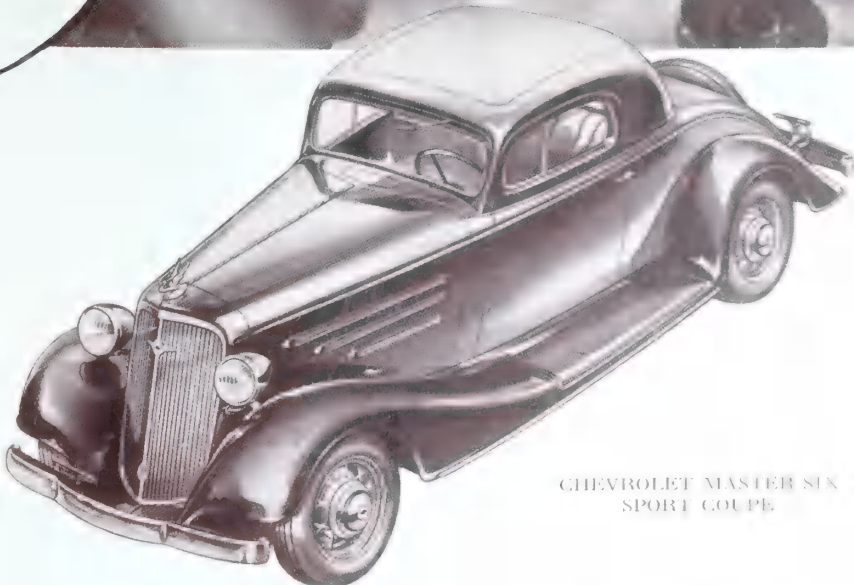




*To a certain*  
**BRIGHT YOUNG DEB**  
*of Old Baltimore*

though your presentation at the first of this year's Bachelors' Millions was one among many, you enjoyed a personal triumph of first magnitude. Your pictures, appearing first in The Sun and then in other well-known newspapers, indicate again why Baltimoreans sing, "Maryland, My Maryland" with such impressive fervor. As the scintillating center of your particular circle, we extend to you a special invitation to drive the new Chevrolet. To see, we had someone very like you in mind when we chose smart fittings, developed the swagger lines, and evolved the "see-Action wheels," that make this personal car unique among them all. What's more, we don't even ask you to accept our word as to the new pleasures in store for you. You'll find plenty of your close friends, already Chevrolet owners, eager and anxious to bear us out in every detail.

CHEVROLET MOTOR COMPANY, DETROIT, MICHIGAN



CHEVROLET MASTER SIX  
SPORT COUPE

**CHEVROLET** *for* **1934**



# SAIL AND ENJOY THE VALUE

that makes these two ships such popular Cabin liners on the Atlantic

IT IS luxury like this that has led more passengers to sail to Europe on the new *Manhattan* and *Washington* this past year than on any two Cabin ships of any other line in the service. World's fastest Cabin liners, largest ships ever built in America, the *Manhattan* and *Washington*, with their running mates *President Harding* and *President Roosevelt*, offer weekly service to Cobh, Plymouth, Havre, Hamburg. See your local agent. His services are free.



The illustration shows a perspective view of a ship's cabin. On the left, a signpost with a large arrow points towards the text "RATES TO EUROPE". In the foreground, a man in a ship's uniform (captain or officer) is gesturing towards the cabin. Behind him, a man and a woman are looking into the cabin. The cabin itself is spacious and well-furnished, featuring a large bed, a desk with a mirror, a chair, and a window with a decorative frame. The floor has a patterned carpet.

Bask in luxury of this spacious room and bath for **\$176** EACH FOR TWO

NEW

## S. S. WASHINGTON

March 14, April 11, May 9, June 6

S. S. PRESIDENT HARDING, March 21, April 18

NEW

## S. S. MANHATTAN

March 28, April 25, May 23, June 20

S. S. PRESIDENT ROOSEVELT, April 4, May 2

### UNITED STATES LINES

ROOSEVELT STEAMSHIP COMPANY, INC.. GENERAL AGENTS • NO. 1 BROADWAY, NEW YORK



# Good-bye dust and finger marks..Farewell plaster cracks

## Now modern walls are being **WALL-TEXED!**



● In this Springtime of new hopes, new plans, new decorating, the newest note of all will be your WALL-TEXED rooms.

For Wall-Tex has introduced the vogue of beauty into washable wall coverings that also prevent the usual plaster cracks. It provides:

- lovelier designs that only leading artists could create;
- rich surface textures possible only because Wall-Tex is a coated fabric;
- oil colors that are as permanent as an oil painting;
- spotless cleanliness that may be renewed by washing as regularly and as often as desired.

### *A Luxury That Saves Money*

Once your home is WALL-TEXED, you need decorate only when you *choose*, not when you *must*. Through the years its fresh loveliness is unimpaired. Dust, finger-marks, radiator streaks and cobwebs from winter heating are easily wiped from its water-proof surface. Pictures and furniture may be moved without fear of discolored wall spaces behind. The usual plaster cracks are unheard of in walls and ceilings which have been canvassed with Wall-Tex and, should you ever wish to redecorate, you have the perfect fabric foundation for further painting.

No wonder it actually costs *less* to WALL-TEX your home, or any room, than to keep on redecorating year after year.



● Washing will not harm the dainty colors or delicate cream background of this charming WALL-TEXED Bedroom. Dull Print 3462.



● Rich coloring with shining cleanliness for modern bathrooms. Cream wainscoting is Wall-Tex 3105; Pattern 3141 on wall above; both glazed finish.



● WALL-TEXED Breakfast Rooms and Kitchens may be kept as spotless as a china dish. No. 3498 shown is one of many cheery and attractive patterns.



### THE Washable **FABRIC WALL COVERING**

Shown in living room above Wall-Tex Pattern No. 3480.

Then, too, it is so easy for anyone to choose beautiful WALL-TEXED backgrounds for any room, any scheme of decoration. WALL-TEXED rooms are never ordinary. Each pattern and color has been carefully selected by one of America's foremost style consultants as worthy for well-dressed walls to wear.

#### *For Any Room, Any Decorative Scheme*

And the variety of textures and surface finishes more appropriately fits each use—gay floral designs, soft-toned scenics and period patterns for Colonial interiors; glossy, tile-like surfaces for spotless bathrooms and cheery kitchens; luxurious, metallic "satinesques," for paneled backgrounds in formal living rooms and dining rooms.

WALL-TEXING PREVENTS PLASTER CRACKS from SHOWING

Plaster on walls and ceilings covered with Wall-Tex is strengthened—and even if cracks do occur, the strong, flexible fabric stretches and hides them—an important advantage.

Your decorator or wall paper dealer has a complete sample book of these lovely new Wall-Tex patterns and will gladly tell you the cost of WALL-TEXING any room. Ask him about it. Also send this handy coupon today for 24-page Color Book and Guide by a famous authority on home decoration.

COLUMBUS COATED FABRICS CORPORATION  
Columbus, Ohio

# WALL-TEX

*fabric* **WALL COVERING**



COLUMBUS COATED FABRICS CORPORATION  
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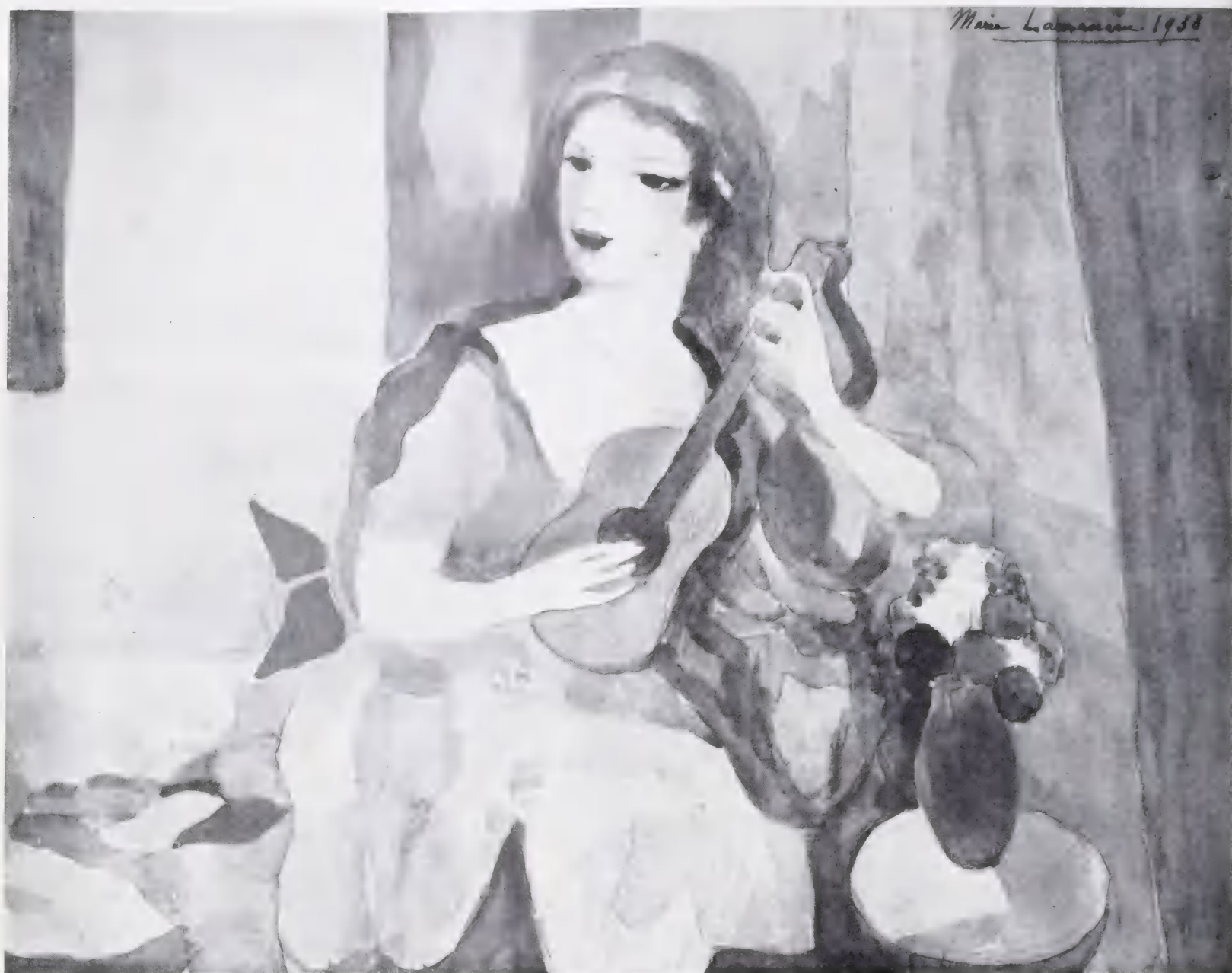
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There is something about France-Afloat that persuades woman to be her most charming and individual self. Here is a perfect blend of activity and relaxation. In the morning, you might rise very late, walk a little, read a little, or beguile your time on the sun-deck. The day slips away, punctuated perhaps by a visit to the beauty salon (French talent here) . . . or a tour

of the miniature Parisian shops (a new perfume, a lovely scarf?).

The *apéritif* hour finds you in your smartest Vionnet, joining a brilliant company. Dinner is a rite. . . . And as you face the tempting concoctions you reflect, happily, that Paris endorses curves. (A reducing diet is available, however . . . feather-light *soufflés*, inspired salads, and the like.) In the evening there's music or dancing or bridge . . . with pleasant, civilized people.

Throughout the trip, your merest whims are satisfied by an army of efficient attendants (English-speaking, of course). Your

children, if any, have a special dining-room, nursery, and expert care. Then always, there is the sense of security afforded by the centuries-old tradition of Breton seamanship.

A French Line crossing is, we believe, one of woman's inalienable rights! Yet for all its tempered and gracious elegance, it costs no more. Your travel agent will help you plan a trip, without charge. . . . French Line, 19 State Street, New York City.

# French Line

PARIS, March 17, April 7 and 28, May 19, June 9 and 30, July 21

ILE DE FRANCE, March 24, April 14, May 5 and 26, June 16, July 7 and 28

LAFAYETTE, March 11, May 16, June 13, July 3, August 25, September 15

CHAMPLAIN, April 3 and 21, May 12, June 2 and 23, July 15, August 4



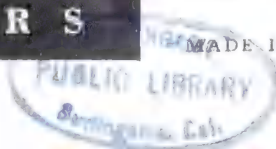


DOWN THE LONG HALLS OF REMEMBRANCE we walk and at each turning rediscover yesterday upon yesterday, each in its individual setting, every appointment contributing to its harmony. Borrowing here and there from the past, weaving it into a pattern that looks to the future, we fashion today. So it is that Crane's Fine Papers are made. In them there is an excellence born of yesterday; a modernity of color and texture that is of today. • Crane's Fine Papers, that reflect both your time and your

taste, are to be found in the new and correct designs, now ready. • In high favor are Crane's Airlite and Featherlite papers, Continental in size and weight; Crane's Ligne, delicately patterned; and Crane's Twotone sheets and envelopes. With buff, blue or grey on one side, white on the other, these twotone papers are so folded as to give the effect of a border. The envelopes, with inside tint, appear as if tissue lined.

*Crane's*  
FINE PAPERS

MADE IN DALTON, MASSACHUSETTS





"I NEVER TIRE OF  
THE FLAVOR OF CAMELS"

MRS. JAMES RUSSELL LOWELL

■ Mrs. James Russell Lowell is essentially modern in her interests. She loves sports, plays tournament tennis and bridge enthusiastically. Her flair for interesting and individual clothes is equaled by her talent for decorating and her Park Avenue home, which she did herself, has great distinction. She spends her summers on Long Island with her two young children or in Europe, and divides her winters between Palm Beach and New York. She invariably smokes Camel cigarettes.

"THEY ARE SMOOTH AND MILD"

"The taste of Camel cigarettes is always delicious—smooth and mild without being flat or sweetish. And they never get on my nerves—which I consider important," says Mrs. Lowell. "Naturally, I have other brands in the house, too, in case anyone should want them, but I find most people agree with me in preferring Camels."

People do seem to prefer a cigarette that doesn't make them nervous. That's why steady smokers turn to Camels. Camel's costlier tobaccos never get on your nerves no matter how many you smoke. They always give you a cool, mild smoke.

CAMELS ARE MADE FROM FINER,  
MORE EXPENSIVE TOBACCOS THAN ANY  
OTHER POPULAR BRAND

*Camel's  
costlier tobaccos  
are Milder*







PAUL WOLFF

## CHANGE, BRIGHTEN —SOMETHING NEW

ONE of these mornings you'll open the front door to find that spring is here. Over night it has happened. Already the streets are strewn with boys playing marbles. Rickety flower wagons clatter past with nodding blossoms. The hurdy-gurdy man is grinding at the corner. Spring comes like that—without warning. One evening it is winter; next morning you wake up to spring fever.

The pages of this issue are filled with ideas to help you take constructive advantage of your restlessness. We've collected new notions for every corner of the house. We have even planned six selected cures for the urge you feel to change something, brighten something, buy something new.

1. The most exciting cure we know is hunting for a place in the country. Poke through lanes and side roads looking for the little house you've been talking about. Ask a real estate man's advice, but don't lose the exhilaration of discovering at least some of the possibilities for yourself. Or see an architect and let him tell you how cheaply you can build a modern house for country week-ends.

2. For your apartment or house in town, put yourself in the frame of mind that practically anything is possible and go looking for new color schemes. Seize the paint chart by both ends and scan both the strong dark colors and the unusual, soft, delicate ones. Close your eyes when you cross the middle. Talk with a decorator. Ask to see exciting chintzes, new papers.

3. For the hall, do something about the mirror situation. Buy one of the new simple designs narrowly framed or put up a pair of masks to flank your old mirror. Try *tôle* brackets with fresh vases of flowers. Replace the draperies with Venetian blinds. Cover the floor with linoleum.

4. Plan a completely new lighting arrangement for the living room. To console your husband for not being able to find his chair in the dark, buy a new lamp for the table beside it with one of the new shades made of thread or yarn. Look into cove lighting. If you've been bothered by the bulkiness of some of your furniture, try the new pieces scaled for low ceilings and smaller rooms. Tailor your slip covers to look like upholstery.

5. Frown critically at the guest room. Try hanging voluminously full curtains of crisp cellophane and do a dressing table to match. Or have a bed spread and ruffled curtains made of the new seersucker organdie. Button up the linen closet in white piqué covers that slip off for laundering.

6. Go to the flower show and see if that doesn't inspire you to have a garden. Buy at least one of the season's new roses. Look for flowers that will harmonize with your rooms. Consider the possibilities of a real plant window in your apartment. Look over the fascinating containers, the unusual plants.

And if none of these prescriptions fits your mood, turn over the pages of this issue and write your own.





EMELIE DANIELSON

## DEBUTANTE

One of the 1934 season's most important presentations is the new hybrid tea rose, Mrs. J. D. Eisele, which will be displayed at the New York, Philadelphia and Boston flower shows this month. In color it is an exquisite shade of cherry rose overlaid with a scarlet glow and the blooms are scented with the fruity odor which distinguished the old garden roses. The photograph shows two blooms at slightly less than their actual size. Flowers courtesy Charles H. Totty Co.



# SPOTLIGHT ON THE FLOWER SHOW

by J. W. JOHNSTON

TEN o'clock in the morning, and the show goes on at half-past two. If you can slip past the guard at the door and into the high-ceilinged hall of Grand Central Palace you'll encounter a bustle of activity. Before the show begins there are not so many people crowding about, but there seems to be a great deal more confusion. The soft fog of humid air that you remember from greenhouses hangs over everything, heavy with scent. It is a little cold because the flowers and plants must not have too much heat. Men are hurrying everywhere, carrying plants, lugging flowers in pots, digging into soil which seems to lie naturally along the wide aisles and is in reality only a few inches deep. Upstairs ladies in smocks put the finishing touches to flower arrangements that will be judged in the afternoon. On the floor is a tangle of electrical cables for the photographers; now and then you blink at the sudden spurt of a flash lamp.

Most of the exhibitors have been at it this way all night. The plants came in at dawn, like the circus, to be fresh for the opening and the judging. Will it ever be ready? Miraculously, it is. About one-thirty most of the debris is cleared from the aisles. At two-thirty, when they open the doors and the waiting crowd surges in, there is order. The exhibits are in place. The specimen flowers await the judges. There's a vast sigh of relief among all those who are taking active part. It is the climactic moment of a year's activity. The show goes on.

FLOWER shows are the prelude to another garden year. You go inside from the blustery winds of March and there is that same exhilarating lift you get on an abnormally warm day when you open the door of your house and are deceived into believing that spring has already arrived. The trick with the flower shows is to keep the mood and get all the information you can wandering around the exhibits and down the long aisles. Then go home and apply it to the plans you have for a still dormant garden lying beyond your frosty windows. But there's so much to be seen at any show that you'll come away, if you're not careful, with everything in a confused muddle of bloom, scent and design. You ought to make several visits to a big show if you really want to see it all. Most people can't. And for them, as well as for those who wish to make a quick tour before settling down to the specialties which are their particular interests, here is one man's high-spotting of the New York, Boston and Philadelphia shows. (Continued on page 91)



Azalea Parade



Prize Arrangement



Specimen Tulips



Garden Club Exhibit



Dooryard Ideas





# THE NEW ARCHITECTURE—SIMPLE, DRAMATIC

A Small House Designed by Perry Duncan, Architect

**T**HESE are days when style must serve as handmaiden to economy, and elegance must express itself in the simplest terms. In decoration this brand of teamwork is not particularly new; in architecture it is just beginning to be all-important. Certain definite ends of beauty, of course, must be gained at any cost—but that cost may be kept low. Here we submit a case in evidence.

Mr. Duncan's design is inexpensive rather than cheap, which is putting the proper emphasis on economy where such solid virtues as houses are concerned. It would cost anywhere from \$15,000 to \$20,000, possibly more, depending on the method of construction as well as the region in which it was built. (For the less lavish suburbs around New York, \$17,500 should suffice, at a cubage of 62,390 feet.) For this amount a great deal of house is obtainable. The plans reproduced opposite prove it. But, more than a localized solution of one family's housing problem, this represents a carefully and deftly executed example of contemporary design. It is not experimentally modern, though

its form is fresh and arresting. On the other hand, it owes little to "period," except in a few of its tongue-in-cheek details. Going on the slightly pompous but accurate theory that today is the result of subtracting yesterday from tomorrow, the actual time of the house is well established.

It is planned for either ship-lapped boards or brick veneer construction, well insulated throughout. The detail, in the ornamental sense, consists chiefly of a simple Greek key motif above the entrance and white ironwork grilles at the windows. The main part of the house is nothing but a rectangular box, with a hipped roof behind a plain cornice. Variety is provided by the two wings, which extend out and forward to the lot line at single-story level, and by the differing heights of windows on the two main floors. The two-story bay at the rear is simpler than it looks, serving to focus the easy balance of the whole plan. Take the plan apart—it is a straightforward and uncomplicated piece of house construction; put it together—it assumes the stature of an unusually satisfying and complete small home.

This formal house is quite frankly designed to prove that smartness and sophistication may be gained simply and inexpensively. Flush boards are used for the walls, and ornament is conspicuous in absence. Color scheme: walls, light gray; window trim and grilles, white; door, coral



Particular interest is given to the plan by the extension of first floor wings to the front property wall. The interior accommodations are full and convenient. Landscaping is not included in the estimated cost of \$17,500 for suburban regions where average labor conditions exist

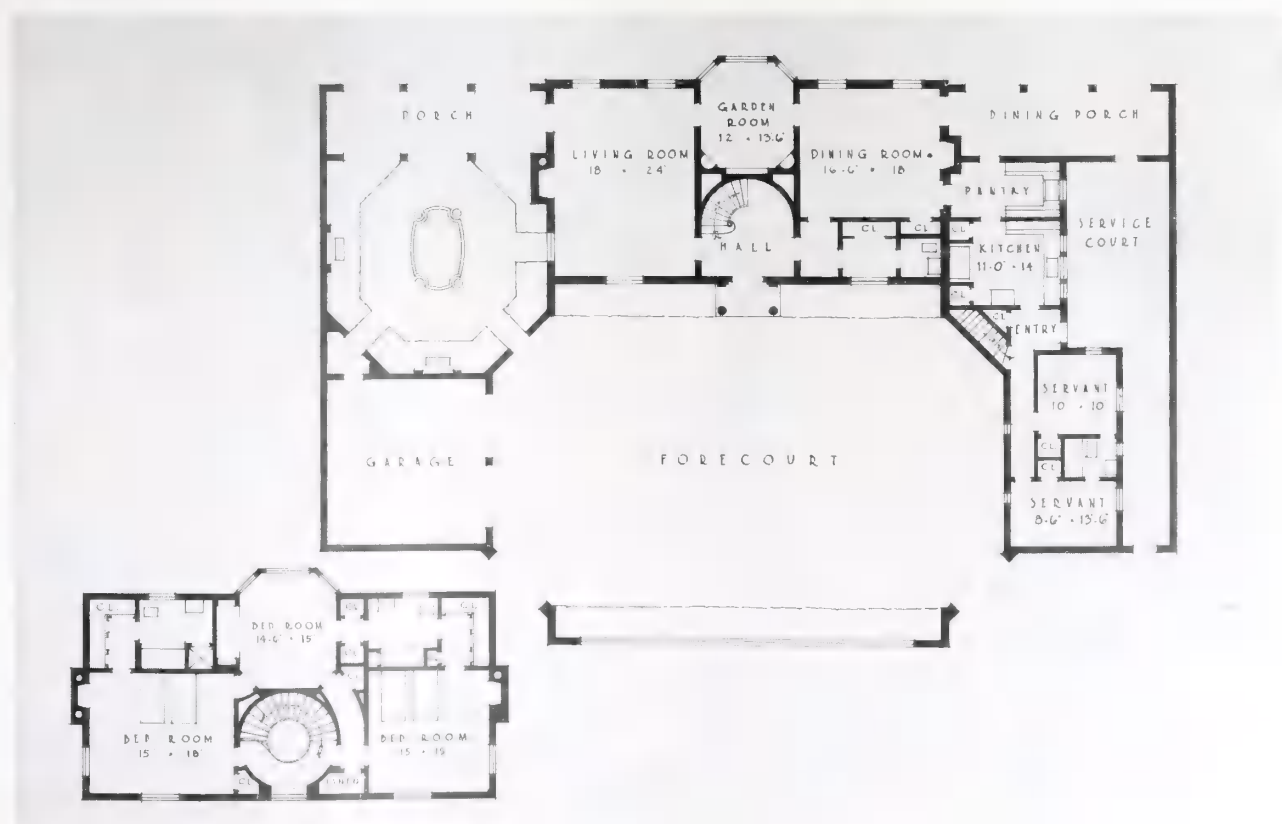






DRAWINGS BY PERRY DUNCAN

## A STYLIZED GARDEN SUITS THE BALANCED PLAN







PHOTOGRAPHS BY EUGENE HUTCHINSON

A glass panel, designed and painted in white on glass by Anne Rector, that can be used as a complete wall decoration for a foyer or as an overmantel treatment in a living room. The frame is of wood, painted white. There is a background of silver leaf, and indirect lighting is installed in the frame to give a soft, diffused light to the pattern. Jessie Leach Rector

ENTRANCE CUES: IDEAS FOR A FOYER





A wall bracket that reproduces an old French piece, finished in bur-nished gold, is a becoming back-ground for small pieces. The small bisque vase holds flowers of hand-blown crystal. Jessie Leach Rector

An old salt box made of fine grain mahogany is transformed here as a wall bracket for greens or blooms. There is a small drawer at the bot-tom that pulls out. Metal contain-er holds the water. Mrs. Ehrich

Tiny French bracket, 18 x 12 inches, an old eighteenth century piece in antique white with a mirror inset. The small Chinese figure is one of a pair, probably hailing from an old Chinese temple. James Amster



This modern lamp is a clear glass column in which a native Mandarin prince is imprisoned in costume. Shade: white parchment edged with green ball fringe on satin cord. Table of old wrought iron with mir-rored top. From Jessie Leach Rector

Masks have become a smart decora-tion for foyers. This one, of com-position material, is white with a white cord and tassels. Rena Rosen-thal. The classic modern mirror is painted in coral and trimmed with white lace. It is from Lord & Taylor



BURLINGAME  
PUBLIC LIBRARY  
Burlingame, Cal.





GEORGIAN

A graphic way to show, by carefully scaled models, the same 15x24 foot room done in three period styles. First of all, it is Georgian with a color scheme established by the Romney portrait and the soft-toned Aubusson rug. Mahogany blends with apricot pink walls and ceiling and pastel fabrics

An owner's taste changes: the quiet graciousness of the Georgian gives place to the bold, classic design and dramatic colors of a Regency room. Here the walls are chalk white and the dark ceiling is emerald green. The polished black floor is bordered in boxwood green and outlined in white

Last, a modern scheme in a monotone of harmonizing color. The deep brown carpet blends into brown walls that fade, through three parallel areas, into a cream ceiling. The furnishings and fabrics are modern, of course. All of the models shown were designed by Mary Miller, decorator, Atlanta, Georgia

## THREE PERIODS IN THE LIFE OF A ROOM



MODERN





REGENCY



An ordinary size table lamp  
and books shown in relation  
to one of the actual models.  
Scale is an inch to the foot



## CLUE TO THE SEED CATALOGUES

by MRS. JAY CLARK, JR.

TWO similar moods are rife at the moment, alike in dire confusion. Gallant youth stands in bewilderment, concealed and unconfessed, before rows of unfamiliar bottles and, groping eagerly for nonchalant correctness, mutters: "Which with what and what for which?" Likewise, the puzzled gardener turns page after page of the year's seed catalogues openly and loudly wailing his complaint that, not being able to use them all, how shall he choose? Leave the amateur cellarer to his confusion. To aid him is outside my province. But for the gardener, the first step toward contented ordering is to be quite honest and systematic about the whole thing. What is it you expect your plants to do? The descriptions are all equally entrancing, although many of the old fulsome attributes of the catalogues have been modified to correspond with probable realization. A first-class seed house may be relied upon nowadays to produce the goods if the gardener fulfills his own part of the job. A glowing description and pretty picture avail nothing if the seed is planted in the wrong situation or expected to perform differently from its natural scheme. Determine what uses are to be made of the plants to come from the seed packets, and then order as lavishly as conscience, purse, space and courage will allow. There are a few major motives for growing annuals upon which counsel may be given. That task I have undertaken.

**BLANKET SOWING.** The first varieties to be considered are those suitable for the benign rôle of filling in. They are designed for blankets to spread over areas where disappearing bulbs have left empty spaces or lazy perennials were unduly spindling. They should be started now—in flats, cold frame, greenhouse or by the beneficent nursery man—so that the plants will be on hand to pop ready-made into the ground when frost danger is past. Quick starters they must be, and early producers, since delay defeats the part for which they were chosen. Take up your catalogue and turn to the zinnia page. Pass over the giants, and pick desired colors (not mixed) from the small-flowered types. Available hues are canary yellow, gold, salmon rose, scarlet, purple, flesh pink and white. Any of them will rush to maturity and be steadfast in performance. Or look to the scabiosas and take Coral Rose and King of the Blacks. For marigolds choose the French Legion of Honor and the African Guinea Gold. The Emperor strain of salpiglossis offers delectable colors (called differently by different houses but equally good), basic tones of crimson, white,

dark blue, purple, rose, violet, all gold-veined. As for petunias, the blue, rose, lilac and white, purple and wine are a far cry from the harsh pinks of yesteryear. All these are moderate growers as to size. For backgrounds order the *annual* chrysanthemums and hollyhocks. Indulge in a packet of Breck's Snowstorm nicotiana, the kind that stays open all day, and don't forget Chinese pinks in their new clear separate colors. These are all shallow rooting plants which will not rob their permanent neighbors. The average garden will have no need perhaps for such a wide selection. As often as not the best results come from taking a few plants and growing them in all available colors. Try that or use one color through many types, blended with knowing skill. Of course all annuals must be shorn of the flower heads before they go to seed. If not they will stop blooming. This section is not supposed to have its flowers picked for indoor decoration. They are a part of the garden picture and must be left as long as beauty is in them.

**SOWING TO REAP.** Annuals mean for many people the desired goal for a garden, in that they furnish plenty of flowers to pick. Such a rôle is easiest of all to prepare. Choose a retired spot with plenty of sunshine where pictorial effects do not count; sow the seeds in straight lines with room for easy cultivation and facile picking. Perennials furnish early decoration, so the annuals are not needed until later. But when they do march on they are expected to stay until the end, so choices should consider time, form and stem substance as well as proper colors. The matter of background in flower arrangements for indoors is tremendously important, so if the needs of various rooms are studied before sending in the order, there will be fewer regrets because the right thing for a certain spot cannot be found in the garden. Do not think in trite fashion, and plant only pink stock for the blue bedroom and blue larkspur for the pink one. Magenta likes pink and light yellow and pale green, also blue, and so does scarlet; try violet and flesh tones for the yellow room, and orange, yellow greens, lavenders and lilacs for the blue one. The following types have good combining qualities: Delphinium chinensis, Cambridge Blue; nicotiana in colors (there is a fine crimson one); tall zinnias, being sure to have the deep purple variety; centaurea americana, basketflower; the three candytufts, rose, lavender, white; stock in variety (apricot, canary yellow and lilac are especially lovely); mignonette, the old-fashioned odorata grandiflora; (Continued on page 94)





DAVID J. KOSER

## ACCESSORY TO SPRING

Factors in the plot to make the garden more festive: A birdhouse that is proof against squirrels and a gay straw beehive (from Max Schling Seedsmen). Painted rattan bar and food wagon (Bielecky Bros.); amber and gold glasses (Carol Stupell). Chinese stone ornaments (Altman). White tôle urns (Richard Sandfort). Dragon fly stick (Lewis & Conger). Wren box (E. F. Hodgson Co.). Wood woven fence (Dubois Fence & Garden Co.).





PHOTOGRAPHS BY EUGENE HUTCHINSON

The dining room in the New York apartment of Mr. and Mrs. Richmond Parry Kennard is modern Venetian. On the opposite page are close-ups of details. The table is mirror-topped and the chairs are in natural-colored wood. Walls and ceiling, white. Floor, black and white linoleum. Walls and architectural details by Lavezzo, Inc.

## A SMALL DINING ROOM



Right, the mantel in white marble with black-framed mirror above and the shelf itself a Venetian glass figure flanked by silvered urn vases filled with modern wheat made of crystal

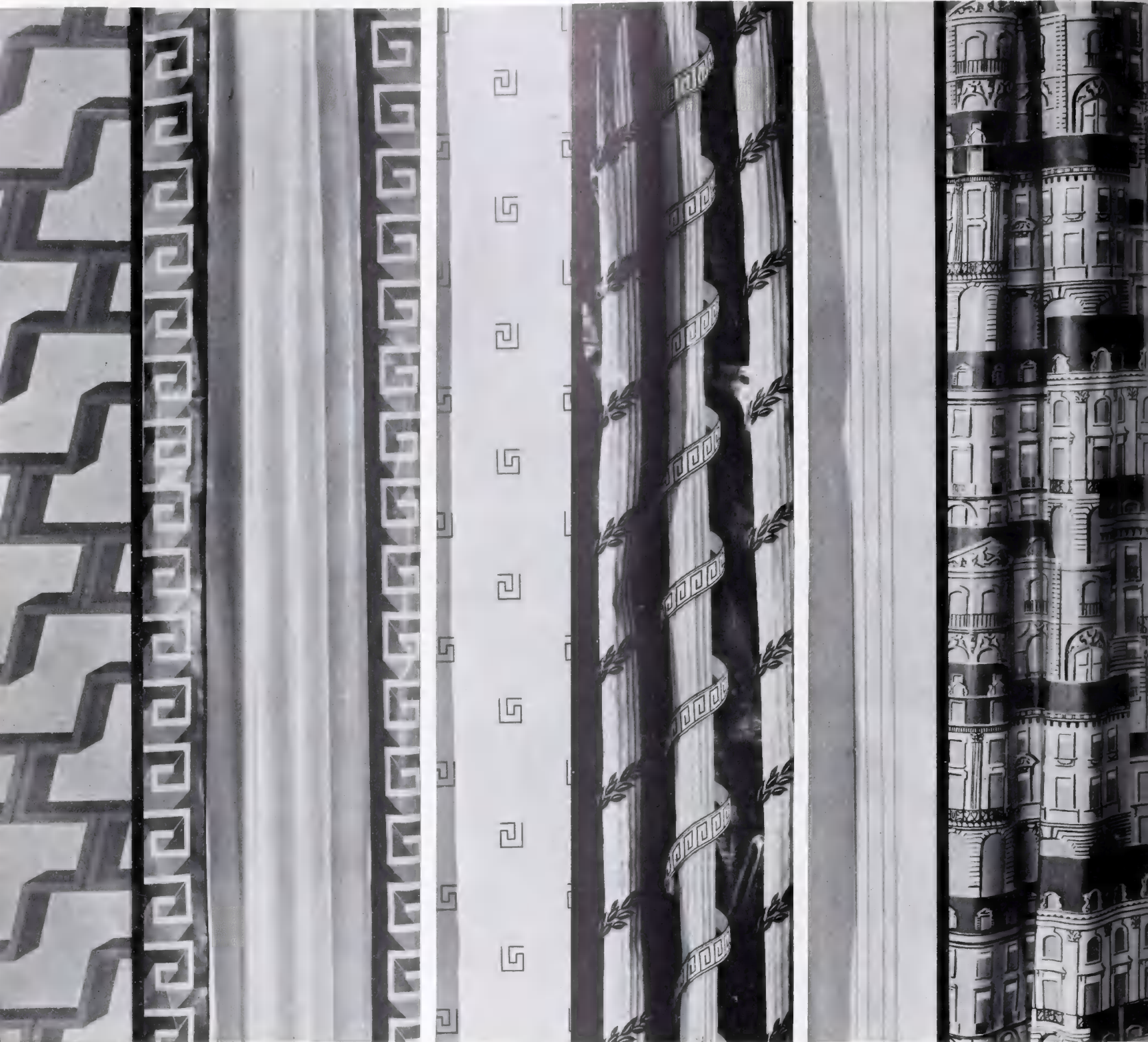
Just below, a detail of one of the windows to show the pilasters with simple capitals and the window frame with mirrored panel at the top. A Venetian mirror is placed at the side

The unusual doors are Venetian, painted dark brown with monogram in gold. This photograph also shows the painted dado with its architectural motif. The two paintings on glass above it are modern Italian



DETAILS THAT MAKE IT

On each side of the mantel are narrow built-in consoles in black lacquered wood decorated with a yellow frieze



1 & 2. GREEK KEY VARIATIONS

3 & 4. FRETS, WREATHS AND COLUMNS

5 & 6. PIN STRIPES AND PARIS FAÇADE

## SPRING REVUE

### PATTERNS FROM ARCHITECTURE

Never were materials so variously styled as this spring. A new note is fabric and paper combinations in architectural themes, Katzenbach & Warren, Inc. (1) Paper in modern architectural fretwork pattern to use with (2) off-white chintz. Greek key border in Pompeian red, accents of grays and black; (3) paper in key variation, peach brown with chestnut brown motifs, and (4) chestnut brown chintz with columns in off-white shades, key spirals and wreaths in green, white and brown; (5) white paper striped in red and blue with pale gray bands, and (6) façade design, terra cotta roofs, slate gray and putty green houses, opaque blue windows outlined in black. Other color schemes available





7. NOSEGAYS AND RIBBONS

9. STATELY PLUMES

10. LOOPS AND TASSELS

11. SWAGS AND ROSETTES

12. BOWS

## ALL PAPERS AND FABRICS

### FEATHERS, RIBBONS, BOWKNOTS

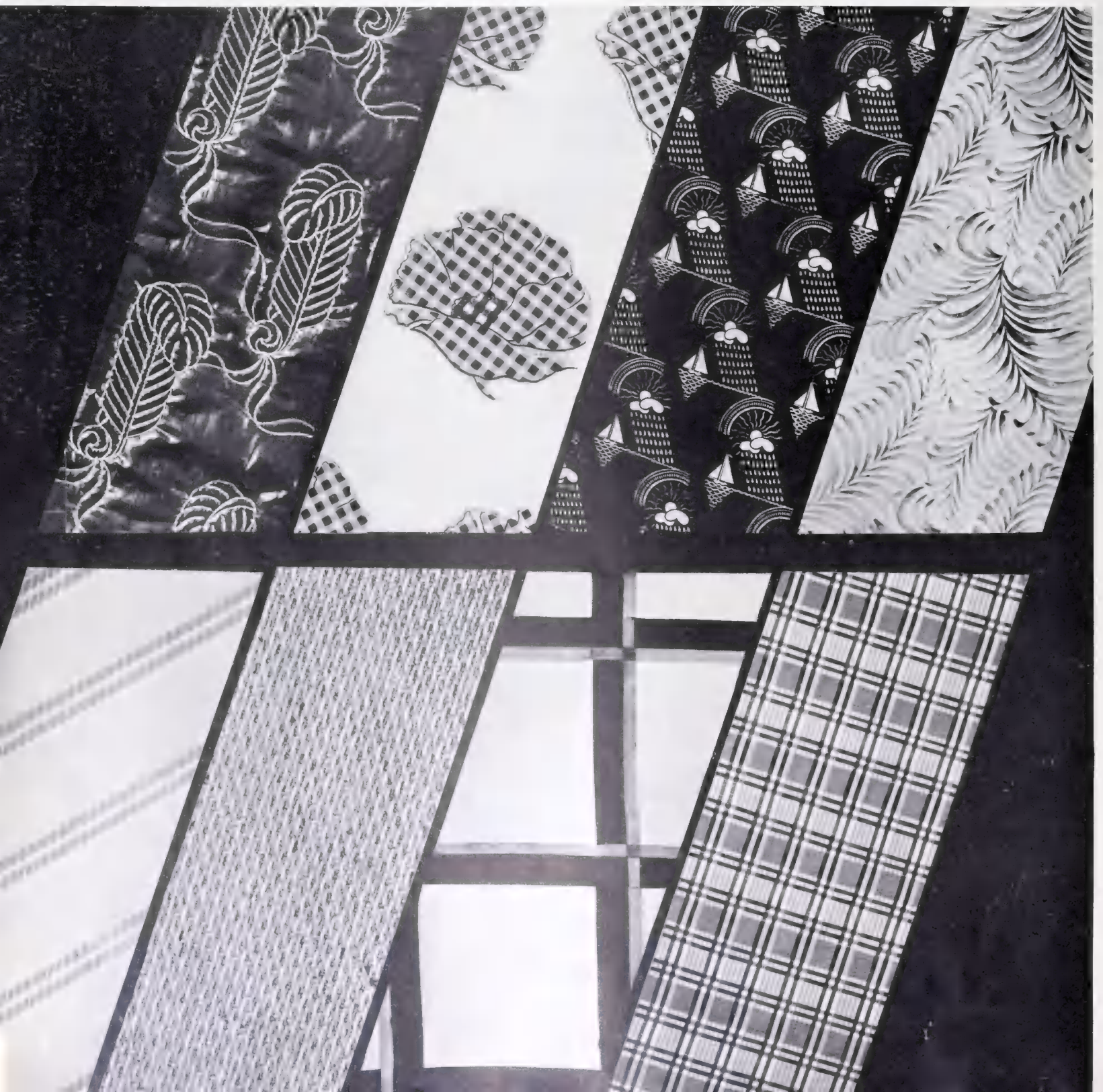
Formality, elegance and elaborate design distinguish these handsome new fabrics and wall papers. Above, left, two Imperial washable papers (7) from Thibaut in gray-blue with white and blue nosegays, chartreuse bowknots, designed by Isabelle Crocé; (8) blue swags and pink roses on white, from Wolf Bros. Corresponding fabrics similarly patterned are (9) Schumacher damask from Ruth Campbell Bigelow, gray feathers on green ground; (10) Carrillo silver cerise damask in swags and tassels from James Amster—Bergdorf-Goodman; (11) variant of swag design, white and yellow on green glazed chintz, Stroheim & Romann; (12) perky yellow bows on green glazed chintz from Johnson & Faulkner



## PARADE FROM PLAIDS TO PRINTS

Patterns on smooth materials; rough materials with no pattern but plenty of texture—there seems to be no limit to the variety or the colors. In the top row, below, comes first a new quilted feather design in brown (Marjorie Thorsch). Second, black and white poppies with red centers in white (Carrillo). Third, a black Chambord fabric with a cloud pattern in white (Ruth M. Johnson). Fourth, a brown and white feather scheme (J. H. Thorpe & Co., Inc.)

More serious-minded are the examples at the bottom of the page. At the left is a white damask with a rope motif in buttercup yellow (Carrillo). Next, the rough tweedy texture in hempstring. (James Amster). The third depends on boldness rather than pattern for effectiveness—white linen with cross-checking in black and gray (Carrillo). The last swatch at the right is a crinkled seersucker with a plaid pattern in red, gray and white. (Morton Sundour Co., Inc.)



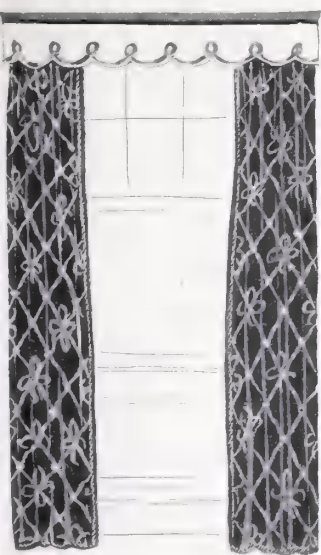




Swags by Tom Murray Baker  
using a Pepperell chintz and a  
ornice with cord and tassels



Black and white glazed chintz,  
B. Lehman-Connor Co., Inc.  
arranged by Ruth M. Johnson

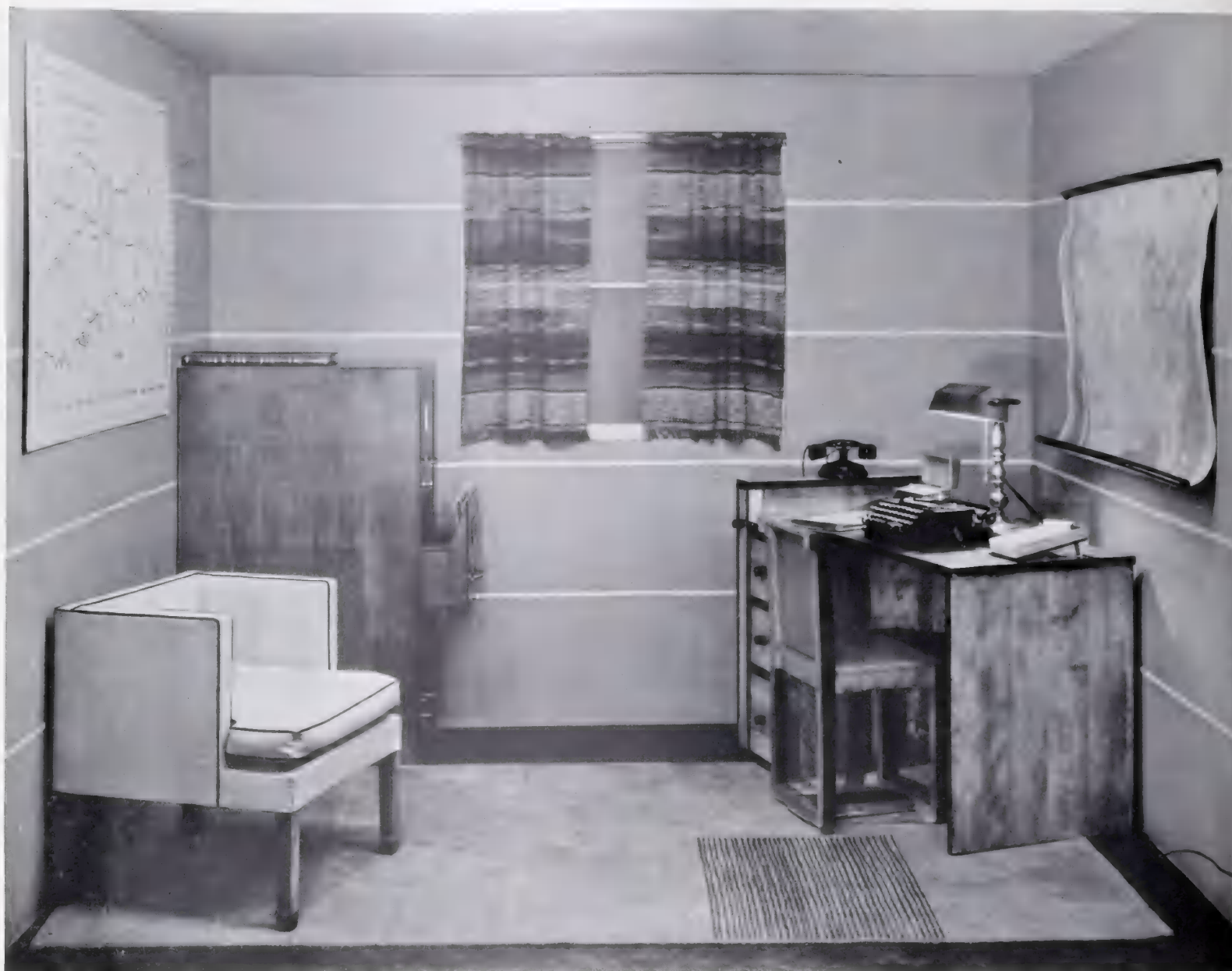


Stroheim & Romann chintz in  
black, green and yellow pattern  
as Taylor & Low would have it



## PASTEL PAPERS STRONGLY ACCENTED

Delicate warm backgrounds are chiefly used for the group of seven papers photographed above. At the top, tan and gray architectural motifs on a yellow ground (Elsie Sloan Farley) and beside it a shaded plaid (Richard Thibaut) in red, gray and blue on white. Center trio: silver stripes on white (W. H. Birge), black and gray swags with white flowers on a gray ground (W. H. S. Lloyd & Co.), and a smart plaid roll (Strahan) in black, yellow, red and dark green on white. Bottom pair: a peach ground with flower pots and leaves in black and roses in white (Birge); a French blue one with wide and narrow stripes in a pale shell pink (Margaret Owen)



PHOTOGRAPHS BY EMELIE DANIELSON

## HOBBY ROOMS FOR BEGINNERS

AN OFFICE, WORKSHOP

AND DARK ROOM WHERE

A BOY'S HOBBIES RULE

IF THE boy is really father to the man, then there is a double reason for giving him such rooms as these for advance work upon a possible destiny. Strictly speaking, of course, all three are play rooms, set up and furnished by R. H. Macy & Co. at youthful scale to suit boys in their earliest 'teens. But the equipment is adult in design and purpose. The office above has a small filing cabinet of standard size (a perfect bin for all sorts of things), a smartly modern desk with typewriter, filing box, lamp, calendar and telephone, and a tailored yellow chair. Painted wall board makes ideal walls. The rug, too, is modern. Here the young man might get his home-work done.





**W**HEN the boy finds the craftsman's urge, he might relish a carpentering bout in this well appointed, paneled work room. The tools pictured are man-size, and to be treated with respect. Any boy old enough to use tools at all deserves to have good ones—and to be taught how to use them properly. In this shop, aside from its wood-working department, are plenty of storage shelves, a large work table, a comfortable chair, two good benches and a telephone.

**F**OR the youngster seriously interested in photography, an adequate dark room may be organized with surprisingly little fuss. This one has a sink with two drainboards, plenty of shelf space, and a chest for the storage of all miscellaneous equipment.





RALPH STEINER

## CLEAR CRYSTAL

A DINING room niche of the new glass. Top shelf: Orrefors' saucer champagne. Pousse café, A. H. Heisey & Co. Footed cocktail, R. H. Macy. Old-fashioned and straight whiskey, Altman. Stemmed cocktail, Olivette Falls, Inc. California cocktail, Altman. Second shelf: a Pilsener glass, Lewis & Conger. Highball, Wm. H. Plummer. Punch cup, Libbey

Glass Mfg. Co. Liqueur decanter and glass, Orrefors. Beer stein, Olivette Falls. Hollow-stemmed champagne glass, Pitt Petri. Third shelf: Rhine wine and Burgundy glass, Fostoria Glass Co. Sauterne, Libbey. Napoleon brandy, Ovington Bros. Co. Leerdam sherry glass, Gerard. Small port glass, Wm. H. Plummer. Claret glass, Steuben, Inc.



# EMERGENCY MENUS FOR STAYERS-ON

by EDITH KEY HAINES

A YEAR and more ago they were telling about those timid or far-sighted souls (you were never quite sure which adjective applied) who had taken houses in the country and stocked them with canned goods against the revolution. And while the emergency for which they were purchased failed to materialize, the canned foods have no doubt come in very handy on more than one occasion to meet emergencies of another sort. For householders are always the prey of friends who come for tea or a cocktail and stay on because they're having too much fun to leave. And against such highly probable contingencies any wise young matron should make some sort of preparation. Sometimes it's quite all right to "go out in the kitchen and scramble some eggs." But there are also occasions when something more elaborate seems required. The menus that follow will require no apologies to your guests for their simplicity, although they are simple enough to prepare. Their basis is always food that comes in cans and the added ingredients are of the staple sort which any household should have. Here they are, then, to meet three types of emergency: luncheon, dinner and Sunday night supper.

## LUNCHEON FOR FOUR

SOUP VAN INGEN WITH PARMESAN CHEESE  
TOASTED TRISCUITS

SALMON LOAF WITH SOUR CREAM BEETS  
TOASTED AND BUTTERED CRUMPETS

TEA

HOT FIG COMPOTE

**SOUP VAN INGEN.** Use one can of (Campbell's) celery soup without milk, one can of (Campbell's) Pepper Pot, one can of consommé, one third cup of water, one half teaspoonful of celery salt, and Parmesan cheese. Heat the Pepper Pot soup quickly with the one third cup of water

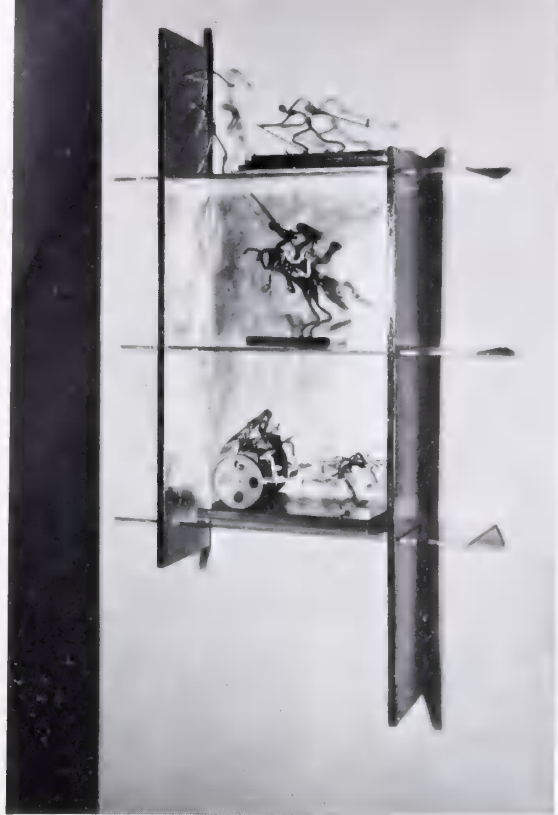
for about five minutes. Press as much of it as you can through a fine strainer, add to the celery soup, heat in double boiler for a few minutes, and gradually add the consommé, stirring all the time. Then add salt and heat for about ten minutes. Strain and heat again. Pass Parmesan cheese separately to be sprinkled on top. (This may be prepared at any time and heated the last minute.) (Serves 4.)

**SOUR CREAM BEETS.** Use one can of small whole beets (1 lb., 4 oz.), one half pint bottle of thick sour cream (bought at cheese stores or grocers'), one generous tablespoonful of butter, one tablespoonful of flour, two tablespoonfuls of the beet juice, two tablespoonfuls of tarragon vinegar, two tablespoonfuls of sugar, one half teaspoonful of salt, and one quarter teaspoonful of pepper. Drain the beets and cut in slices crosswise. Melt the butter in a double boiler, add the flour and stir a minute or two until smooth. Then add the beet juice and, when blended, add the vinegar, sugar and seasoning, stirring constantly. Then add the beets and mix all together, covering until well heated. A short time before serving, add the cream and heat a little longer, but turn down the heat. (Serves 4.) (Continued on page 71)

You must have covered dishes: Left, Spode dish and plate, in blue and silver on ivory, Copeland & Thompson, Inc. China soup tureen: Richard Sandfort. Lenox plate, Pitt Petri. Oblong dish and plate: Pitt Petri. Pottery plate and dish in cream and red: Madolin Mapelsden. White Spode covered dish and plate: Copeland & Thompson, Inc.



EDGERE HUTCHINSON



DAVID J. KOSER

Adjustable glass shelves with painted side pieces and lustre paper lining, Ruth Johnson. Figures, Abercrombie & Fitch



Gold and white wood fiber box cunningly constructed with an electric bulb to light up a favorite picture. Lord & Taylor



Antique white wire makes an unusual tie-back and frames a handsome mirror painting, also white. W. & J. Sloane

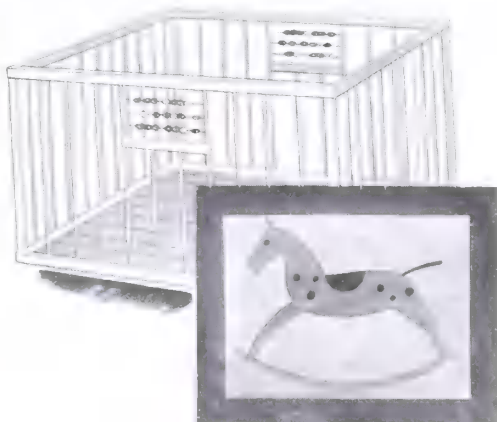


A fine piece of furniture, reproduction of a Regency cabinet, reveals a well-appointed bar only when opened. With marbled top, of mahogany, 32"x8"x29" high. James Amster, Bergdorf-Goodman

A practical bar and food server of Monel metal. It is 33 1/2" long, 22 1/4" wide, 35 1/2" high, has compartments for hot dishes, salads and hors d'œuvre, and even sinks for rinsing the glasses. Lewis & Conger



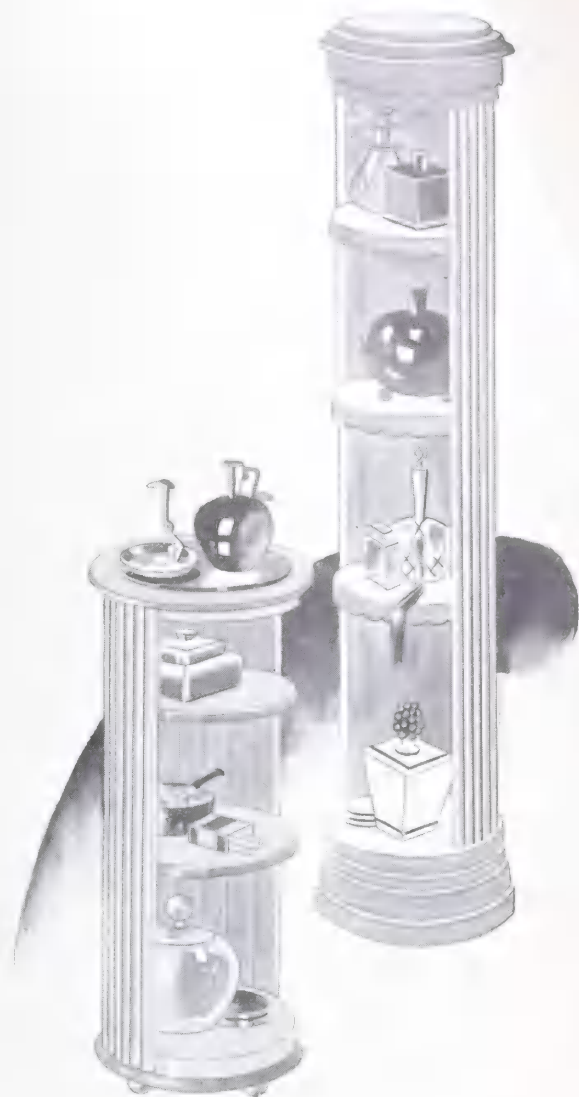
Cushioned surface, warmth, and safety from slipping provided by a Carl Hollem rubber mat to fit standard size play pens. In colors. Children's Book & Play Service



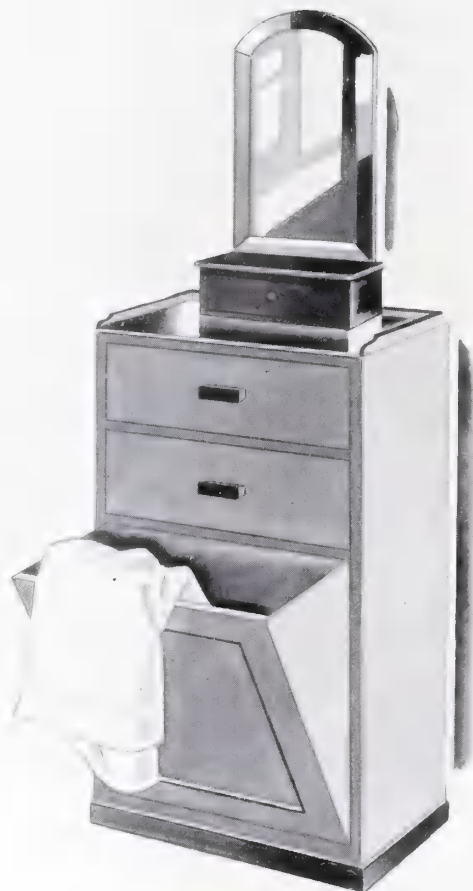




Instead of floral centerpiece, a charming breakfast or luncheon table has a trough at each end to hold cut or potted flowers. Antique white finish with stenciled wreath on glazed chintz chairs. The table is 4'9"x1'8". W. & J. Sloane



Pillared shelves for boudoir accessories, 36" high and 9½" diameter, painted in dull finish. For smoking accessories a 22" pillar, 9½" in diameter, with mirror top. Olivette Falls



DRAWINGS BY SAMUEL OTIS

A combination hamper and two drawers for fresh towels is convenient for the bathroom. Size is 32½"x17"x10" deep. A separate mirror and small drawer can be lacquered to match. Hammacher, Schlemmer

# MARCH

# DISCOVERIES

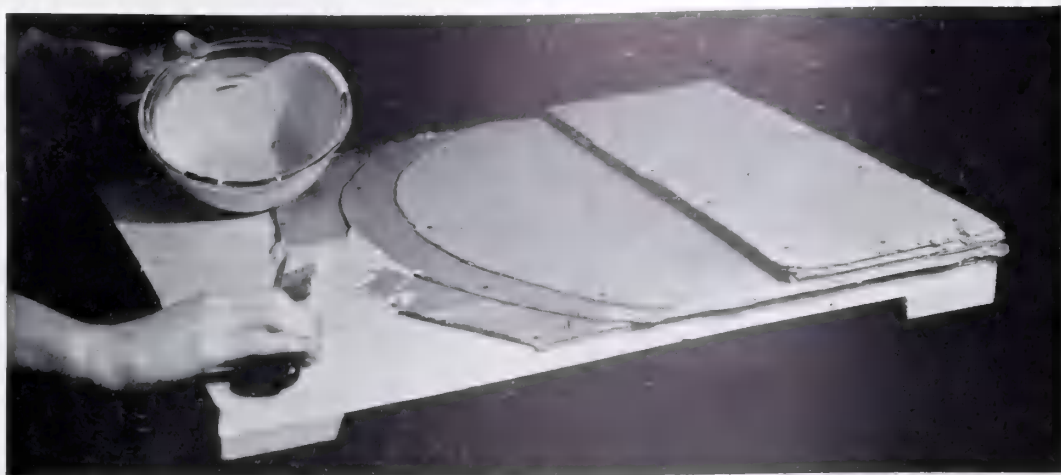
NEW THINGS TO PLEASE  
THE EYE AND ADD TO  
THE COMFORTS OF HOME

Aquariums take on new decorative possibilities when Bloomingdale's combines them with colored blown glass figures designed by Marianna Von Allesch. To catch the light at a window, or as table decoration

DAVID J. KOSER



BLOOMINGDALE'S  
PUBLIC LIBRARY  
BLOOMINGDALE, ILL.



**TOPOGRAPHY.** The first steps involve a cleated board, essential contours in cardboard and the application of a crack filler to cover the changes in the garden level



**GRADING.** Levels are finished, and grass is partly on. The grass is nothing but fine jeweler's sawdust sprinkled on a coat of shellac which is brushed over lawn areas

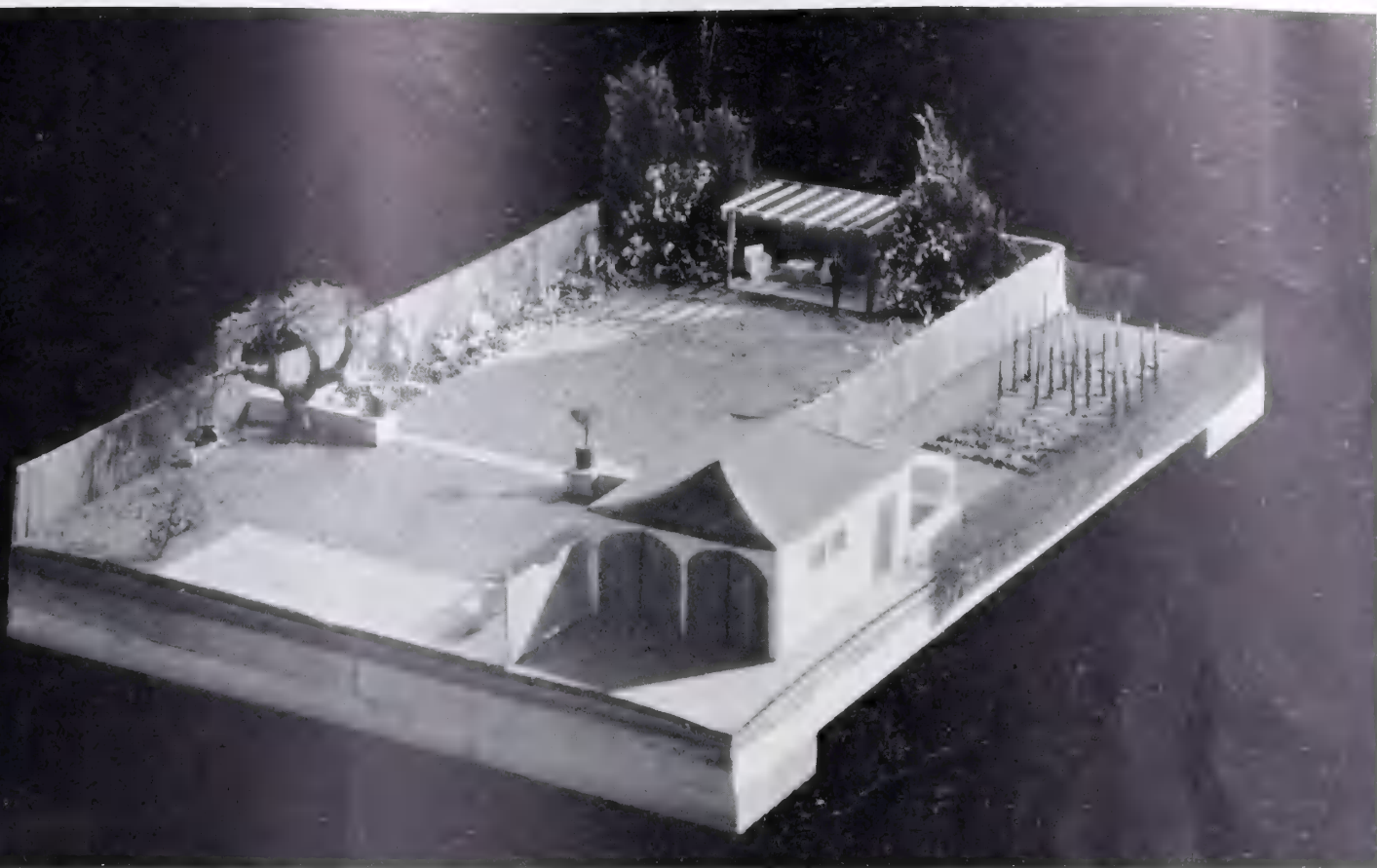


**BACKGROUNDS.** Left and below, a picket fence and a stone wall, and a woven sapling screen made by attaching swab sticks to gummed paper or binding with fine wire

**TREES.** Extreme right, four steps in making the picture wire tree for the finished model shown above it. With the tree are a stencil knife and a blower for applying color to plants, shrubbery and lawns







## GARDENS BY SLEIGHT OF HAND

by HELEN BAXTER PERRIN

THE lore of model making is a curious collection of facts and procedures in which such oddly assorted materials as breakfast foods, baby's swab sticks, steel wool, jeweler's sawdust, spools and celluloid are transformed with surprising reality into flowers, fences, foliage, grass and other aspects of the garden. There are no hard and fast rules to be followed, and the person who discovers a better substitute for brick walks or picket fences is eagerly acclaimed for her contribution to the general lore.

But since experience has found a good many things to be most practical, and certain ways of building better than others, a study of them will save a good many hours of trial and error. Here is the information, general and particular, upon which to start making a garden model.

The secret of any successful model is, primarily, scale. The beginner must keep a scale in her hand constantly. The width of the paths, the height of the fences, the size of everything from steps to furniture, the texture of everything from grass to flowers, are all determined by the scale at which you are working. The materials you use vary, of course, with the scale you select. Sixteenth scale (one inch equals sixteen feet) is primarily for the model of large areas and its detail must be greatly limited because of its minute proportions. Eighth scale is the best to employ when making a model of both house and garden, and is also the best for models of large gardens, since greater detail is possible than at sixteenth scale. Half-inch scale has been specified in some flower show competitions, but this is too large except for models of very small gardens and perfection of detail is of too great importance for the average beginner. The usual scale for garden models of moderate size is one quarter, with an inch representing four feet. The model shown in the photographs is constructed on this scale and all the directions I have set down are concerned only with quarter scale technique.

The model photographed both complete and in progress represents the garden development (*Continued on page 78*)



PROTHARBAS BY CHARLES DARLING



# COUNTRY COLONIAL IN NEW ENGLAND STYLE

by BARBARA LEE JOHNSON

TEN years ago a group of dilapidated, weather-beaten farm buildings looked out of broken windows into weed-choked fields. The house was overrun with chickens, children and cats: the second floor was given over to the making of maple sugar. Below the weedy fields to the east lay a beautiful small lake—beyond north and east, the hills of New Hampshire. That was Cambridge Grant Farm when Mr. and Mrs. George R. Wallace discovered it. Upon examination, the rambling structure disclosed all the charm and simplicity that old New England architecture implies, and the view, all that could be desired in rolling meadows and wooded hills. And it had a history. Its name dated back to 1734, when the land was granted to the town of Cambridge by the Massachusetts Colony—the buildings back to 1805, when they were originally constructed by one Asa Wood.

Mr. and Mrs. Wallace determined to restore it with a minimum of alteration. New underpinning, new window panes and new paint were necessary. The woodshed-work-

shop ell connecting house and barn had to be rebuilt completely. But new chimneys and a small north piazza were the only real exterior alterations made. Inside a few doors were eliminated, a west window built in the living room, electricity, water and furnace installed. But such things as magnificent twelve-inch plank floors, a nineteen-inch dado and splendid old reeded woodwork were restored to their original beauty.

Mrs. Wallace made the furnishing of the house her hobby. She haunted country auctions, antique shops, barn lofts and dark attics until she had collected furniture in full harmony with the old-time setting—the right piece for each purpose. The fine old pine dresser in the dining room, six layers deep in paint, was unearthed in the cellar of a barn. A bull's-eye door was traded right off a neighboring house for an ordinary door, plus a consideration. The secretary in the living room was poked out of an old shed and divested of red and black paint to reveal its lovely pine wood and unusual construction. It consisted (Continued on page 97)

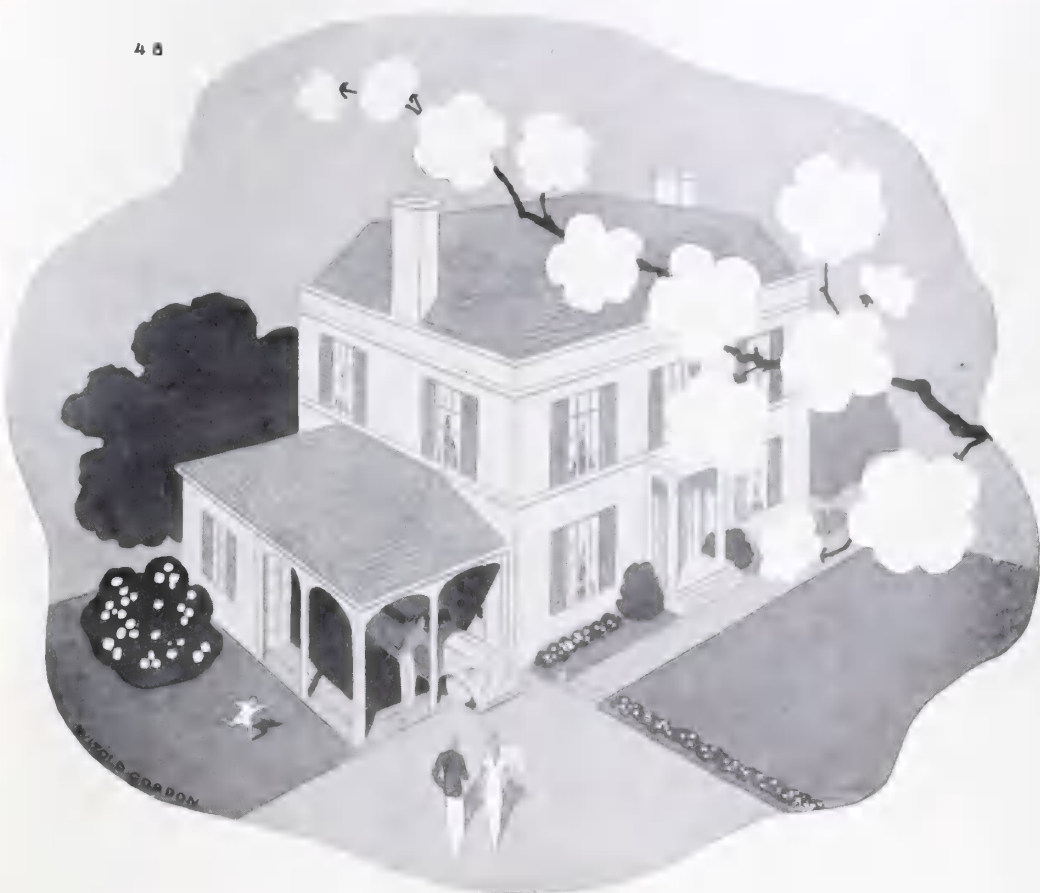




Restoring Cambridge Grant Farm, Mr. and Mrs. George R. Wallace carefully remodeled just enough and no more. An air view shows house and spacious barn in Fitchburg, Massachusetts

Typical of the delightful interior, the dining and living rooms are rightly furnished in old pine and maple pieces and rare hooked rugs. A pine dresser and a living room detail, above





It is not mere sentiment which makes us suggest that the porte-cochère be returned from exile. This drawing, and a small plan showing its practical adaptation to the house proper (opposite, top), present a thorough justification



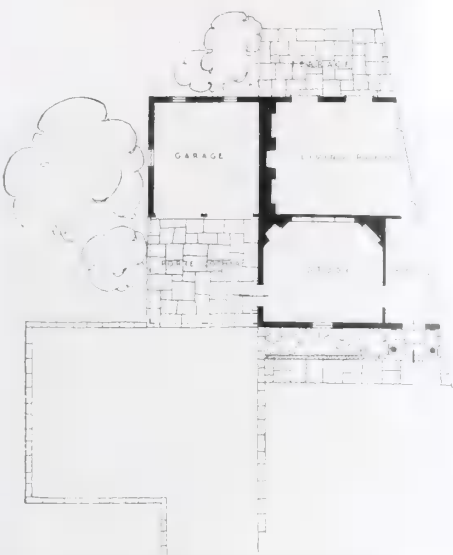
Just because porte-cochères in their prime were usually associated with Victorian gingerbread architecture, it is unreasonable to hold them unsuited to varied styles. Here is a Colonial sample, its plan second from top, opposite

## PORTE-COCHÈRE BACK FROM EXILE

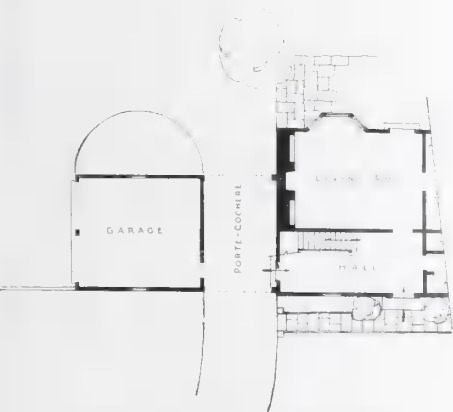
**E**XCEPT for definitely nostalgic and sentimental occasions, the barouche and the four-in-hand and the gilded landau can stay dead, so far as we are concerned. The horses that drew them would find modern traffic a little unkind, anyway. But as for the porte-cochère—that glorified umbrella which served the Victorians as a symbol of hospitality and their wayward crinolines as a savior from bad weather—we want it back. If it had not been thoroughly discredited along with the rococo architecture which fathered it, we never should have lost it at all. For it still rains, and clothing is, if anything, more perishable than ever, and automobiles go and come far more than the most adaptable horse. It must be that porte-cochères and today's suave architecture don't mix.

But don't they? Here on these pages are four arguments for the affirmative as advanced by Donald G. Tarpley, architect. True, the examples shown here go their ancestors one better, for they involve a rather close connection with the garage as well as the house—a situation not wholly desirable in the pre-gasoline era. But they are undisguised and unpretentious. More than that, so far from cluttering up the architectural integrity of the houses, they lend variety and create even happier harmony of form.

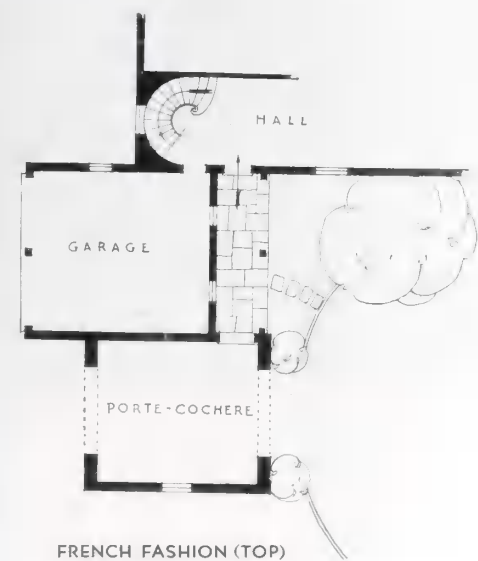




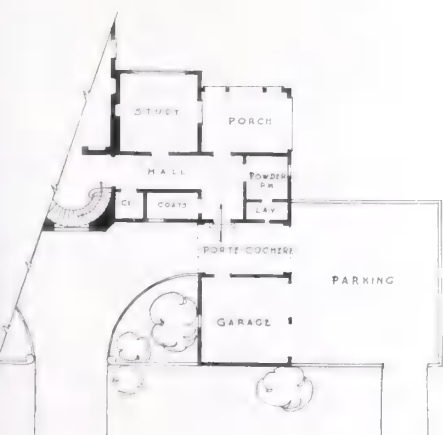
IN PLACE OF A PORCH (OPPOSITE)



A COVERED PASSAGE (LEFT, BELOW).



FRENCH FASHION (TOP)



MODERN (RIGHT)



For the masonry house, whether English, French or simply American, the porte-cochère, again in conjunction with a garage, offers harmonious complement. The drawing (and a plan, third from top) suggest possibilities for a court



Strictly modern architecture takes perhaps most kindly of all to proper functions of the covered entrance. When flat roofs are a consideration, particularly happy terrace arrangements are indicated. The plan is reproduced at left



## YARN AND ROPE

NEW SHADES FESTOONED IN

CORDS—WOVEN IN THREAD





PHOTOGRAPHS BY EMELIE DANIELSON

Thread, yarn and rope appear in new lampshades. Some have parchment or silk contours fringed or festooned. A good many are closely woven in the yarn or thread itself. The silhouetted lamp at the bottom of the opposite page is of the first type. The shade is shell pink parchment festooned with a white silk rope. The base is off-white Lenox china: B. Altman & Co. The first lamp at the top of the opposite page has a shade of white silk thread and white pottery base. The next one is of the same material with a clear crystal base. Both come from Saks-Fifth Avenue. The third lamp has a shade of woven, natural-colored cotton rope edged in white wire. The base is of white-painted wood support-

ing a brass column: Mollie Boynton. The fourth lamp is of white china with shade of white cotton yarn fringe: Paul Hanson Co., Inc. And on this page, the lamp at the left has a clear crystal base with a shade of lustrous white cellophane fringe, from Donald Deskey. Next to it stands a Lenox china lamp with a shade of vivid blue metallic lustre paper. The decorative festoons are of corded white silk rope. The straight Lenox china lamp has a white parchment shade trimmed and tasseled with cotton rope: Altman. The dressing table lamp which completes the parade has a column of clear crystal and green parchment shade with white and green cord: Lord & Taylor



PHOTOGRAPHS BY EMELIE DANIELSON

Clipped Privet Behind Dwarf Zinnias; Marigolds At The Left

## DIRT GARDENING ON A ROOF TOP

**G**ARDENS on penthouse terraces are all very well, but unless they are approached with a good bit of fore-knowledge about plants, soil and care, they won't grow. To be sure, it is not so easy to make flowers bloom and shrubs prosper on a windswept terrace high above a city as it is on country land. But it is neither so difficult nor so costly as terrace owners often seem to think. Success is based pretty much on the same factors which govern success in a country garden. First, proper soil and proper care. Second, recognition of the fact that certain plants will grow in certain situations while others will not. The trick is to know the ones that will and the way to treat them. Once you have that in mind, you'll find that there is a surprising variety from which to choose, as the list at the end of this article indicates. From spring to fall you can have bloom and flourishing green just outside your windows.

The most radical difference between a terrace garden and one in the country is, of course, that on a terrace everything has to be grown in pots or boxes. And the form and size of these containers is important. The depth of the earth and adequate drainage are essentials. No box should be less than fourteen inches deep nor less than twelve inches wide. It should be raised at least an inch above the floor for drainage; there should be four drainage holes the size of a silver quarter for about every four running feet of bottom. Cement, metal and wood are most desirable and their cost runs in that order. If wood is used, it should be

straight white pine with a cross brace at least every four feet in a long box and angle irons at the corners and proper provision for under-draining.

Conditions of sun and shade, among others, dictate the placing of boxes and their contents. Most terraces have a great deal of shade throughout a great part of the day. In addition, you will want shade, properly placed for your own comfort. This suggests awnings, well supported and secured to withstand the temperamental gusts that romp around the tops of tall buildings. Conditions of sun and shade are of vital importance in choosing your plants and placing your boxes, since relatively few plants will flourish in shade alone. The most economical as well as successful of the eligible ones are Boston ferns (excellent for backgrounds); artillery plants (a spreading fern with a small bloom in spring, lasting into October); begonias (such as *Luminosa*, *Vulcan* or especially *Prima Donna*); *Wandering Jew* (good for edgings); *English ivy*.

Composition and texture of the soil in the boxes is likewise of first importance to healthy plants. The soil must be a synthetic mixture of loam, manure, bone meal and peat moss to prevent caking. It must be renewed every two years and should have bone meal or manure added every fall. Stones or broken crocks should be placed at the bottom of the boxes before the soil is put in to assist in draining.

Now consider the plants themselves. Before making your list it is wise to consult a competent (*Continued on page 96*)





Background Of Luxuriant Portulaca



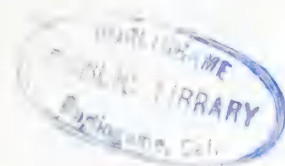
Ferns Beneath An Awning's Shade



Among Marigolds, Mint Awaits Its Destiny



Moon And Fleece Vines Climb The Trellises



Here Clipped Privet Trims The Skyline



## THE FIVE RULES

- 1—Before you buy a single plant, decide where the shade from awnings or walls will be cast. Buy with this and blooming periods in mind.
- 2—Build all boxes large enough and with proper provision for drainage.
- 3—Remember that soil here must be artificially nourished. Nature cannot take care of it unaided.
- 4—Buy your plants after consultation with an expert, using only strong specimens. See that delicate plants are sheltered from the wind.
- 5—Buy wisely; plant carefully; water faithfully every morning and evening.



## FLORIDA PALMS—AND THREE HOUSES

**For the Owners:** A long stucco and concrete house of many windows. The walls are unadorned except by natural luxuriance. When Col. and Mrs. Robert Montgomery first talked to their architect, Robert Fitch Smith, they called for large sun decks, accessible but private. Hence the great sweeping outside stair you see at the right



**Guests:** Almost as an afterthought the one-story guest house, left, was built partnering the main dwelling. It has its own sun roof and another simple but delightful stair rising from the lawn

**Gardener:** Since the estate is really a tropical nursery, run on a business basis, the gardener is important. His house, below, is as lovely as the others. An outside stair is here, also







## STAIRWAYS TO THE SUN

by LOUISE BONNEY

**T**O PUT the cart before the horse, here is a house built at the end of a stairway—a simple stairway that changes its nature hourly as the sun clarifies one line and obscures another. That on the main house sets the mode for a smaller version on the guest house, and still another on the gardener's house. They all go places, as well-trained stairways should. In addition, they demonstrate a plastic treatment of stucco and concrete which well might give variety and charm to any modern exteriors tending to become too rigid in their adherence to the "mass" formula.

Col. and Mrs. Robert Montgomery came to Florida and bought many acres outside of Coral Gables, not primarily to build a house, but to plant trees—palm trees, which are another story, however. Their specifications to the architect called for simplicity of interior and exterior; sun decks, plenty and private; windows everywhere so that the palm trees are always featured in the landscape. The architect, Robert Fitch Smith, realized that Florida furnished so much in the way of incredibly blue skies, startling white clouds and natural beauty that the house should provide the contrast of severe form and plain surface. He worked out the plan on the simplest terms possible, with plain sur-

faces broken by windows and set-backs so that light and shade might create their own ornament and the extravagant plant forms be made most effective by contrast. Then he set the inspired stairway which leads to the spacious sun deck at one end.

The property is in reality an arboretum where Colonel Montgomery is not only experimenting with adult trees, but is also running a plant nursery. This serious rôle for the estate dictated economy as well as simplicity in house building by the use of native materials. The floors downstairs throughout, for instance, are Georgia bricks laid on concrete. Windows are steel casements with brick sills. Walls are plain white plaster for the most part, with color interest given by woodwork.

The guest house, added as an afterthought, has a semi-outdoor living room flanked by bedrooms on either side. It is given distinction, as in the main house, by the unexpected grace of the outside stair mounting to the roof decks. With the gardener's cottage, also with its stair to the sun, it indicates a refreshing tendency on the part of Florida architects to approach a modern style naturally because of its appropriateness to the setting and to its warm climate.





## NEW DOTS WITH A GAY DASH

**H**UGE dots in symmetrical rows, fluted dots, square dots and round dots pattern the new drapery fabrics. Polka dots in sedate patterns were popular last spring but, unlike a certain well-known animal, they changed their spots and have become more interesting and more varied. Now the kitchen, bathroom, luncheon table and even the cocktail service have been invaded by big, bold dots.

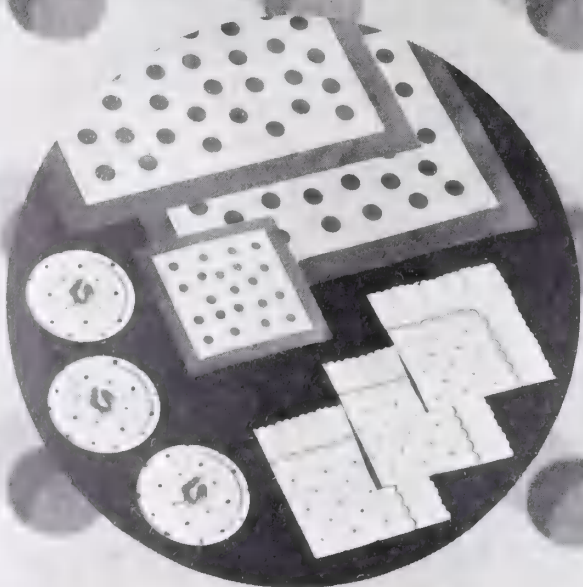
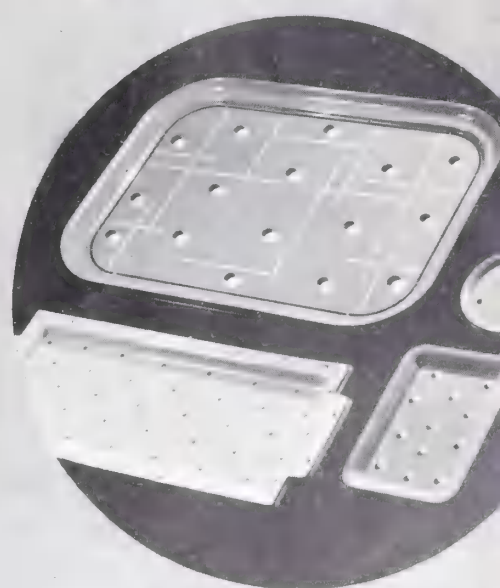
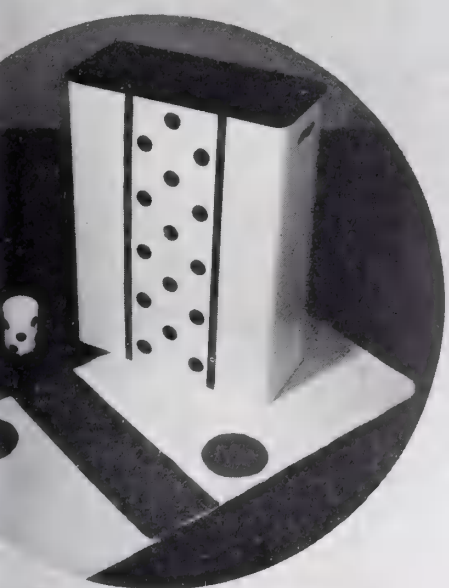
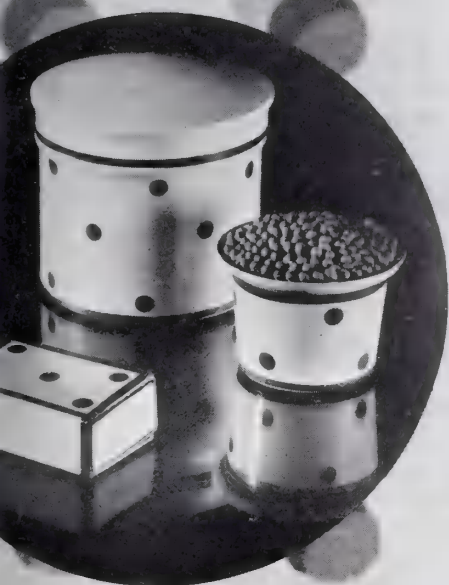
**FABRICS.** The natural-color linen with oversize brown dots from Chambord, Inc., fourth down the line, is a good example of how this dot idea has grown. Brown and tan unglazed chintz, at top, from H. B. Lehman-Connor Co., Inc., has large conventionalized floral motifs arranged in dot pattern on darker ground. Below that, glazed sunfast Adam chintz from J. H. Thorp & Co., the dot idea carried out in handsome pinwheel design in tan and red on dark blue ground. Next, bright orange-red glazed chintz from F. Schumacher & Co., with tiny dotted pattern of white squares and cogwheels, very dainty and gay. Fifth down, Croyden demi-glazed chintz, Titus Blatter & Co., salmon-pink, dotted and scalloped in white. Below that, pale yellow and green designs derived from snowflake forms scattered on brown glazed chintz, Atkinson, Wade & Co., Inc. At bottom, blue and white glazed chintz in eighteenth century pattern of dots interspersed with wreaths and bows and arrows, Schumacher.

**BIG DOTS.** (Opposite) R. H. Macy & Co., Inc., uses large red dots on a white shower curtain and white leatherlike, red-lined waste basket, center top; on white oven-proof china styled for the table but as much at home in oven or refrigerator, center; on paper coasters, doilies and napkins, lower center. Paper cups in red tin holders, set on a white tin tray with red handle, from Lord & Taylor, upper right, rest on a washable red Dupont Fabrikoid cloth with contrasting white dots, Macy. Below, small red tin cocktail tray and coaster, Lord & Taylor, large tray from Macy, and white pottery tray from Saks-Fifth Avenue daintily dotted in red. At left top, Sibyl Wilson applies red polka dots to a white *tôle* cigarette set with stunning effect, and below Macy uses black dots and striping on a white hamper with black lid; a furlike bath rug with black dots and wide border, and white glass dotted with black, from Au Bain, for the rest.

PHOTOGRAPHS

EUGENE HUTCHINSON — EMELIE DANIELSON







# AN ARCHITECTURAL GARDEN

by ETHEL B. POWER



The garden of Mrs. M. Graeme Haughton at Beverly, Massachusetts, is distinctly architectural. Here is the terrace with its blue-lined swimming pool bordered with fuchsia and agapanthus. Left, looking back from the raised terrace to the sunroom

THE battle between the champions of the naturalist type of gardening and the advocates of the formal manner was a battle royal all during the eighteenth century. An interesting thing about this controversy is that its participants were the writers and painters and philosophers of the day. Thus in England we find Addison and Pope and Burke taking up their pens in defense of the naturalistic garden: Hogarth proclaiming his famous "line of beauty" and preaching a dislike for all regular form, and Claude Lorrain, through his painting, stimulating a general desire to make over the countryside to accord with his compositions. In France, Rousseau's deification of Nature eventuated in the *hameau* of the Petit Trianon, where Marie Antoinette and her ladies played at the occupations of the dairy. But it was in England that the natural type of gardening spread farthest and so it has come to be known as English landscape gardening.

This devotion to "untouched Nature" pulled down the walls of the garden as decisively as did the trumpet of

Joshua those of Jericho, and we had eventually in the place of the former inclosing boundaries, the "Ha-Ha wall," whose effect was to let all Nature flow over into the garden so that there was no dividing line between the outlying country and the parts immediately about the house.

From this parklike garden, the vogue passed to the garden of the botanist, for the sentimental period of ecstasy over Nature, which extended even to the "planting" of dead trees, had died out and an interest in the plants themselves became uppermost. Unfortunately this interest expressed itself in carpet bedding, and the carpet-garden persisted through the nineteenth century. Toward the end of the century travelers to Italy brought back descriptions of the Renaissance gardens and gradually, though slowly, the formal and architectural garden won its way back. It was not, however, until 1892 that the question was put whether the garden is to be considered in relation to the house, or whether the house is to be disregarded entirely when the garden arrangement is planned. (Continued on page 81)





Back of the shallow pool at the end of the greensward is a retaining wall covered with ivy. Three large geraniums on this wall and the pointed-leaved arrowhead below make a striking pattern of foliage to which leaves of the viscaria around the lead figures add laciness. J. D. Leland & Company, architects of house and garden



PHOTOGRAPHS BY PAUL J. WEBER



From the loggia the gravel path, above, bordered with box, leads to the pleached beech terrace at the right. A white pebbled floor, gray-blue chairs and bench and yellow begonias form a quiet spot







PHOTOGRAPHS BY EUGENE HUTCHINSON AND DAVID J. ROSER

Summer Grouping No. 1: Chairs of red rope and white metal, red and white table, (by Ficks Reed), shaded by a red-dotted white canvas umbrella. Abercrombie & Fitch Co. Grouping 2: Dark blue rattan, red bands, white leather upholstery (Ficks Reed), Arden Studios. Grouping 3: (at bottom) Biedermeier natural color rattan, black trim, apple green permatex cushions, R. H. Macy & Co. Grouping 4: Leinfelder design in iron and wire, Mary Ryan. Comes in crocus yellow, Grecian pink, white or green; white fabrikoid upholstery. Hammacher, Schlemmer

TERRACES TAKE TO ROPE, RATTAN AND WIRE



# ELECTRICITY FOR OUTDOOR MEALS

by ELOISE DAVISON

## WHAT YOU OUGHT TO KNOW ABOUT IT

THE night was moonlit, the garden fragrant, the sandwiches delicious—but the coffee was cold. Right then and there we decided to do something about our outdoor dining. We are nature lovers, to be sure, but we drink excellent coffee so much of the time that we can't get a thrill out of muddy coffee even when brewed over an open fire under the sky. Before the summer was over we had installed a weatherproof electric outlet on a rough table we built under a tree in a quiet corner of the garden, and our troubles were over. But that is only part of the story.

Our campaign for comfort out of doors began with a long weatherproof electrical extension cord, connected in the basement and drawn through the basement window. To this we could connect a coffee percolator or a tea kettle. But it was a makeshift and it didn't satisfy us long. It was not only unsightly and inconvenient to adjust, but it tripped unsuspecting ones who didn't know it was there. We didn't like leaving the basement window ajar, either, to let in flies or a snooping mouse.

On investigation we found several acceptable alternatives with possibilities. A weatherproof outlet of the marine type on the outside of the house nearest the part of the garden to be used for outdoor eating is a thoroughly acceptable solution under some conditions. This is one of the least expensive ways to get outdoor electrical outlets because it involves no outdoor wiring. When a terrace is being built,

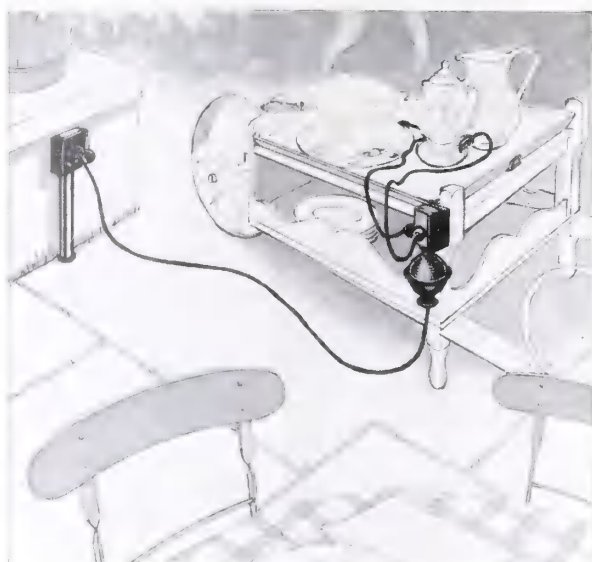
the outlet can easily be placed in the handiest and most convenient position. Add to this a reel of electric cord that rewinds itself and you have another practical accessory. This reel of cable costs from \$15 to \$25, depending on the length of the cord. A reel of twenty-five feet of cord costs \$15, of forty feet, \$23, and of fifty feet, \$25. The fact that it can be drawn out as needed and that it rewinds itself makes this an extremely convenient device to use.

While the cord itself is moistureproof, it usually is not built to stand the strain of prolonged severe weather, so it should be mounted in a place somewhat protected from the elements. For example, it might be located just inside the garage, or mounted on the house with some sort of shelter. It may be fastened in its location either permanently or temporarily. It could, of course, be disconnected and taken indoors during the off season when general use is neither frequent nor practical.

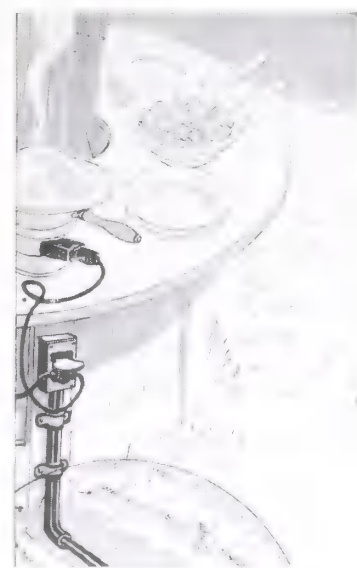
Although this type of arrangement is thoroughly practical under many conditions, it didn't meet our particular problem. Our garden table was too far from the house. The weatherproof cord would have to be used across a path of traffic, and experience had taught us that cords are not stumbleproof. We considered overhead wiring, which is, of course, satisfactory. But the beauty of the garden is so greatly enhanced by keeping wires underground that we definitely decided to bury it beneath the sod. Installing underground wiring is really very simple, if anything that disturbs a lawn can be considered simple. We turned back the sod carefully, made a shallow trench, laid the cable, tamped the earth back in place and replaced the sod. After the first rain you would never have known the lawn had been disturbed. This cable was (*Continued on page 76*)

## WHAT YOU CAN DO ABOUT IT

The garden tea wagon, wired for electricity and plugged into a fixed outlet, is ready for action



DRAWINGS BY WALTER BUEHR



To avoid overhead wiring or wires on the ground to trip the unwary, an underground cable is the best arrangement



A reel of electric cord inside the garage door is practical and inexpensive if your outdoor table is not far away



Mrs. Platt's house before its native stone walls were softened by vines and a garden

## BACKGROUND FOR A GARDEN

by EMILY KIMBROUGH

IT IS a bit unusual to find a house deliberately designed as background for a garden. But that is really the case with the home of Mrs. Charles Platt, III, at Chestnut Hill, Pa. When you realize the quality of her gardens, the fitness of the house, and the owner's tremendous enthusiasm for growing things, it all seems perfectly reasonable. The place was not brought to its full beauty overnight, to be sure, since nearly ten years have gone into its making as you see it now. A definite idea of the end sought was necessary at the start, for it is not easy to create a house opening from a garden when there is no garden at all. The accompanying photograph of the house as it was a number of years ago proves that. Now, however, there is an entrance from the garden to every room on the first floor. And between the doorways are broad windows recessed behind stone sills which maintain a garden indoors during the winter. Little balconies bring the garden to the second floor with gay plants in pots, and greenery climbs to them on the stone walls.

The approach to the house is by a flagged walk from the street. On one side are the great trees which screen the whole front, and on the other is the garden wall. Since no grass could ever grow here, Mrs. Platt pebbled it, and centered underneath an iron grille in the garden wall a quite formal French iron bench. Around the shaded borders of this graveled garden are laurel, pachysandra, ferns, periwinkle, azalea, and wistaria up over the corner of the wall. It is really a formal entrance hall to the house itself.

Indoors a wide corridor runs the depth of the house, connecting the living room at the left with the dining room at the far right. There is a garden door at the far end and French doors in the living room. Windows on two sides, with broad stone sills like others in the hall, fill

the long room with sunlight and break up its soft, cool colors into a thousand shifting lights and shadows. The room is gay and yet essentially dignified. The wide-planked floor is painted a soft gray-green. Small hooked rugs are the most colorful spots in the room. The walls and beamed ceiling are a neutral light sand tone, and the chintz window draperies are in softly blended blue, green and faint apricot. Venetian blinds take the place of glass curtains—glass curtains might shut out a little the view of the garden. Not that the garden could be really shut out. Around the corner by the fireplace a door, almost always at least partly open, leads directly from garden to house. At the other end of the hall the walls and floor of the dining room are in soft quiet green. The chairs around the walnut dining table are a delicious surprise. They are bright yellow, with painted flower patterns at their backs. There is no surprise, however, in the double glass doors which lead from garden to dining room. Lovely old flower prints are on the walls, and shell patterns, a favorite motif with Mrs. Platt, are on the china and glass in the corner cupboard.

Upstairs, Mrs. Platt's bedroom, which opens off the balcony above the terrace, has a French wall paper in a gray green with a flower and fruit pattern. The border around the canopy over her bed is a delightful ivy pattern in wine red. Along the balcony is Mrs. Platt's studio workroom where she designs her fascinating tapestries. Fire screens, chair seats, whatever they may be, there is always a feeling of flower color or pattern, if not an actual flower design. And tucked away somewhere is the print of a shell, to stamp it as her own—like the cucumber which always serves to identify a painting by Crevelli.

From the house back to the (Continued on page 98)





A photograph of the house taken today from the same point as that on the opposite page would show an allée of magnolias at the right, a screen for the vegetable garden at left, and vines on the stone walls

Mrs. Charles Platt, III, has used her house as a background for her garden, reversing the usual procedure. Above are the small balcony over the entrance and a view from there down into the walled garden

Doors from both hall and dining room open to this paved terrace, a delightful outdoor living room. A plan explaining the arrangement of the gardens in all their related aspects is to be found on page 98





# SNAG DEPARTMENT

by ARTHUR C. HOLDEN, A. I. A.



Removal of the typical Victorian front porch so often marring otherwise good façades is discussed in Snag 178

**SNAG 178.** We have an old farm house to which an ugly piazza has been added. We wish to remove it because it darkens the rooms and hurts the appearance of the house. Do you think our foundations will appear too high when the piazza is taken off? How can we arrange a square porch at the end of the house?

**ANSWER. THE SITUATION:** Judging from your photograph added height will add to the appearance of the house. In your case it would be difficult in any event to raise the grade of the ground around the house because it would have to be steep so as not to injure the tree. **SUGGESTION:** We advise a rectangular porch attached to the corner of the house. You may use a gable roof and we would suggest the New England type of woodshed arch supported by square columns, similar to the illustration. Frequently this type of porch can be built with a solid wall pierced by windows on the more exposed side.

**SNAG 179.** We are going to take off the jigsaw porch from the front of our house. We have a storm door and vestibule which projects about three feet from the front line of the house. I would like your opinion on how to remove the porch and how we should finish off the projection.

**ANSWER. THE SITUATION:** In all probability your storm vestibule appears crude.

When the porch is removed you will probably have to enlarge it to make it in proper scale with the rest of the house. **SUGGESTION:** We refer you to one of our drawings showing a similar type of vestibule which adds rather than detracts from the beauty of the house.

**ANSWER:** Consult a good heating contractor first of all.



A Colonial model suggests this pleasant disposition of the storm vestibule. Snag 179

**SUGGESTION:** The Trane Company makes an excellent unit. They supply complete equipment, including the oil burner, which makes a single responsibility for the system. Their service is national and you should be able to get detailed information

The way of the home owner is frequently hard and is almost always beset with minor perplexities which a few expert words of advice, properly applied, will remove. In this department Arthur C. Holden, well known New York architect, endeavors to level out the snags in the path of Home & Field readers who own or contemplate owning homes

from Indiana dealers. The Holland Furnace Company also supply an excellent air-conditioning unit which is equipped with an A.B.C. oil burner, for which the Holland Company assumes responsibility.

**SNAG 181.** Do you recommend brick veneer construction? Our builder tells us it is better than solid brick walls. We had always thought it a shoddy makeshift.

**ANSWER:** For a small house brick veneer is usually preferable to solid brick walls. **REASONS:** Solid brick walls must be furred to keep out dampness. They take up more space. Although they support the floors, this structural work can be done just as efficiently with wooden studs, and these studs take the place of furring strips at comparatively little extra cost. Brick-veneered houses can be more economically insulated than houses with solid brick walls, and therefore are usually better protected against heat and cold. If the spaces between the studs are filled with an insulating material such as rock wool they are, in addition, well protected against the spread of fire. On the other hand, when wall expanses are large solid brick walls are distinctly superior.

**SNAG 182.** We are worried to death about a sign which our next door neighbor has hung up reading "For Sale for Business Purposes." If a store should be put up on the front of his property it would completely pocket our house. It would also destroy the roots of two lovely elm trees which belong to us but which are very close to the line. How can we prevent the destruction of the value of our home? It is modern and probably worth about three times as much as our neighbor's property.

**ANSWER. THE SITUATION:** Your state of New Jersey has passed the necessary legislation permitting local zoning ordinances. If your local community has not adopted a zoning law, here is an opportunity to get

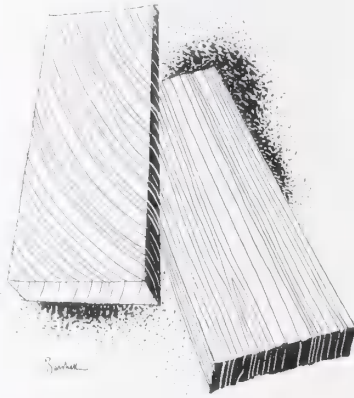


action. If you already have a zoning law and are in a residential district your job is to defend the standards set against an exception or a relaxation of standards. SUGGESTION: Talk to your neighbors. Public opinion is the best weapon. If your house is an asset to the community and your neighbor's proposal a threat to its best interests, you will find support easy to marshal.

SNAG 183. We have been told not to buy sawn cedar shingles but to insist upon split shingles. Our dealer says the latter are worth the difference in price.

ANSWER: There is little question but that hand-riven shingles do weather better than the cheap commercial shingle. They are both thicker and larger, and because they are split you may be sure that the most enduring surface is exposed. A high-speed saw cuts through the wood irrespective of the direction of the grain, and as a result sawn shingles are likely to be brittle. This danger is increased when they are kiln-dried.

architect in consultation. He should be willing to give you an evening's consultation for a fee of \$20.00 (more or less depending on circumstances). Where you have an experience at alterations once or twice in a lifetime he is having such experience every day. If you need him later to make plans you can call him back. Timely preliminary consultation with an expert is frequently more valuable than the making of blueprints.



Machine vs. hand split shingles:  
before voting turn to Snag 183

SNAG 184. My father and I are trying to figure out a good way to cut a large house



"We are worried to death about a sign put up next door." Snag 182

up into four apartments. We are studying windows, incinerators, and kitchens. We are especially interested in kitchen equipment and floor plans.

ANSWER: An incinerator should have a specially constructed flue. For an economical installation this flue should be directly accessible to all four kitchens. This will influence the plan of your apartments. Each kitchen must also have an easy access for deliveries which will not interfere with the front access to the apartments. SUGGESTION: You should find it helpful to call an

SNAG 185. What can I do to weatherstrip my apartment windows economically? The heat seeps out in no time.

ANSWER. THE SITUATION: There are many types of weatherstripping. Metal weatherstripping is expensive and requires an expert to apply it. SUGGESTION: Felt weatherstripping, while not so permanent, may be purchased in rolls at the department stores and applied by tacking it snugly to the window bead where it meets the sash. You ought to be able to improve the condition greatly at small expense.

SNAG 186. We are hearing talk about "build now" because prices will rise when the N.R.A. code goes into effect. We don't know what to think. We hate to spend now when the future is so uncertain. How much do you think prices will rise?

ANSWER. THE SITUATION: The building industry has been so little employed that stocks of unsold materials have been selling for what they will bring regardless of cost. In addition building mechanics, rather than starve, have been working for what they could get. The N.R.A. code will compel the payment of standard minimum living wages to common labor. The code in addition will prohibit certain cut-throat competitive practices from which owners have benefited. These regulations may tend to increase prices. Should this price rise get out of hand, building volume will decline and might cause prices again to collapse. If, however, general income increases steadily, demand will become ac-

tive and a gradual price rise should be sustained. SUGGESTION: Your own ability to pay is the index of whether you should build now or not. If your income is reasonably likely to increase when other incomes generally increase, you should be able to pay the higher prices.

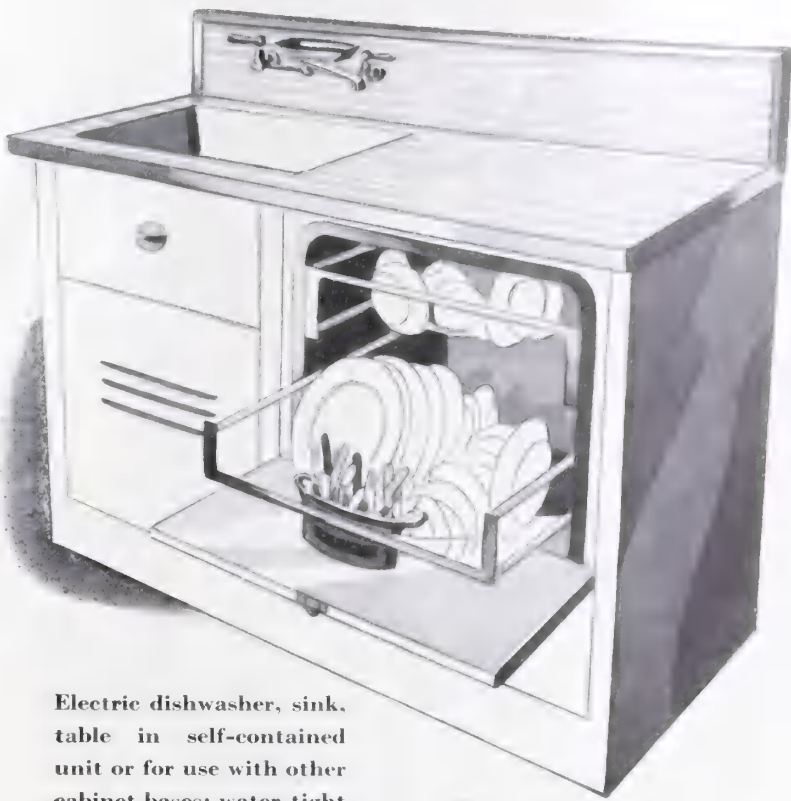
SNAG 187. When we bought our lot we were told that a sewer would be installed and a pavement laid by the city government the following winter. When the estimates were received a year and a half ago the project was killed because of opposition by property owners to the assessments that the city had levied. We need these improvements badly. Can't we get financing from the Public Works Administration?

ANSWER. THE SITUATION: The Public Works Administration has been set up to furnish credit to municipalities and a project such as this is eligible. But the credit of your city must be considered. In addition, the government probably will require evidence of the ability of the property owners to refund the money to the city. SUGGESTION: It is our opinion that the Public Works Administration could be more liberal than the city would normally be. In the first place a lower rate of interest might be charged. In the second place instead of requiring the bonds to mature in ten years a twenty-year period might be allowed for amortization. If your city or state has restrictive laws governing maturities and assessments for benefit, it might be possible to have your state enact special legislation permitting municipalities to avail themselves of the more liberal terms which are offered by Federal financing.



Here is the type of porch recommended for adaptation in the discussion of Snag 178

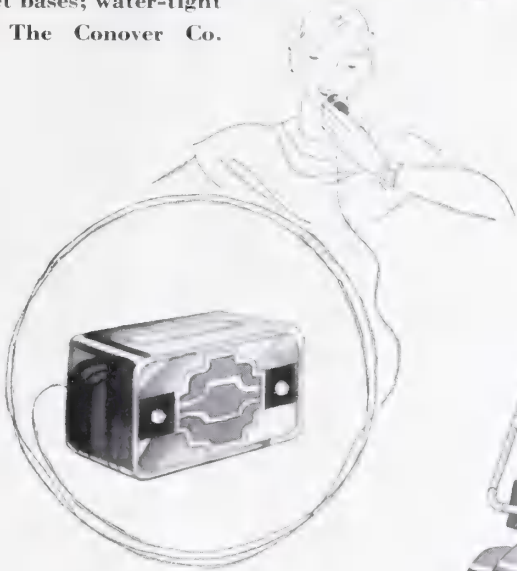
## THE NEWEST LIGHT ON COMMON COMFORT



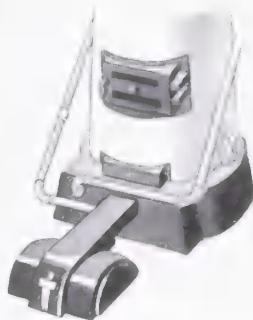
Electric dishwasher, sink, table in self-contained unit or for use with other cabinet bases; water-tight door. The Conover Co.



Cabinet ledge sink for small space. Has 8" back and ends to avoid splashing, roomy drainboards, spray hose, toe room. From the Kohler Co.



Intercommunicating system: a whisper into the microphone is amplified out in the pantry. Introduced by James Amster



Compact automatic unit combines oil burner, boiler, and hot water heater in neat cabinet. Delco Appliance Corp.

Electric warmer: an easy way to keep food piping hot without drying out. The B. W. Howard Corp.

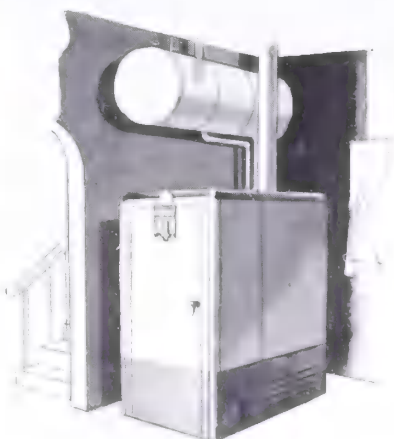
A new oil burner encased in metal jacket designed by Lurelle Guild, from the May Oil Burner Corp.



Hedgshear trims hedges or shrubs or tough branches. Universal motor works from any light socket. Syracuse Toolelectric Mfg. Corporation



Shower curtain with fold-away rod forms neat stall, prevents splashing. Fits any built-in tub. From Scovill Mfg. Co.







This is one of a series of pages devoted to details on which you will do well to consult with your architect when planning a new home.



Illustrated on this page are three unusual examples of the adaptation of the Picture Window idea. You can readily see its infinite possibilities. Even if you are not planning to build in the immediate future, a Picture Window can be made a part of your favorite room in your present home at comparatively little expense. Talk to your architect about it. Mills, Rhines, Bellman and Nordhoff are the architects of the home at the top; Birge M. Clark of the one directly above; and Irvine and Ebbels of the lower one.

LIBBEY-OWENS-FORD GLASS COMPANY, TOLEDO, OHIO, manufacturers of Highest Quality Flat Drawn Window Glass, Polished Plate Glass and Safety Glass; also distributors of Figured and Wire Glass, manufactured by the Blue Ridge Glass Corporation of Kingsport, Tennessee.



## Picture Windows

Picture Windows are one of the most interesting and attractive innovations in design that have come to light in many years. They really DO SOMETHING to a home... giving it a distinctive charm that could not be duplicated through any other architectural device. There is something distinctly modern about them... yet something equally mellow and pleasantly old as the ages. Whatever type of home you build, there is a place in it for a Picture Window... but, however you plan this important adjunct to the art of gracious living, be sure that it is glazed with L·O·F Polished Plate Glass.

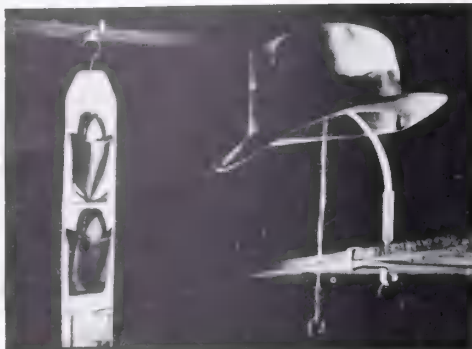
LIBBEY · OWENS · FORD  
QUALITY GLASS



## MISCELLANY OF HOUSEWARES

Write House Beautiful—Home & Field Shopping Service, 572 Madison Ave., New York, for names of shops selling these articles. The prices are subject to change. Usually there is a mailing charge.

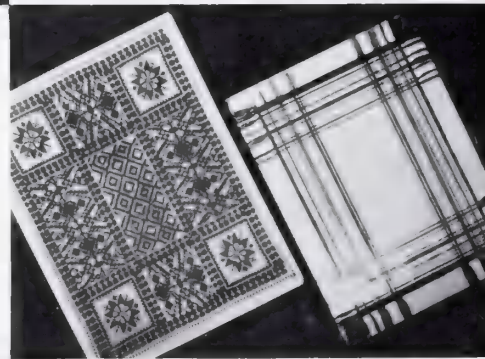
Right, a space-saving bag holds eight pairs of shoes. Colors: silver, rust and green, \$.95. Rack with flexible rod and pull cord for hats, in green or blue, \$.50



Electric moth exterminator of light-weight aluminum operates on A. C. or D. C. Either moth flakes or balls may be used in the container. Price.....\$1



Below, a combination cigarette holder and automatic lighter. Pressure on button releases the cigarette and lights it. In black enamel and chromium; price \$.1.75



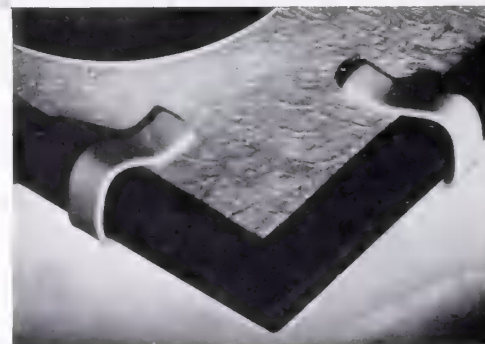
This three-minute electric massager is of hard rubber and operates on A. C. It is priced at \$15. An adapter to use on D. C. is also available. Price.....\$5



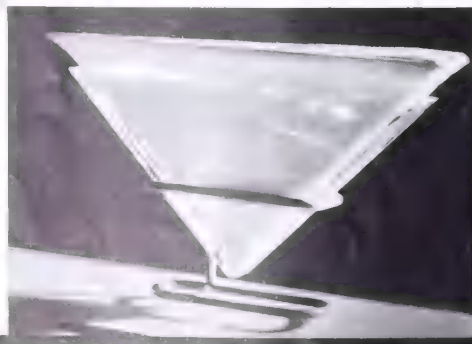
Cellophane place plate doilies in colors. Dark blue and white cross-stitch design, \$.29 for package of a dozen. Red, white and blue plaid is \$.11 for the dozen



Below, a triangular-shaped glass rack with aluminum base is for keeping paper napkins in place on outdoor tables. Colors: blue, green or ivory. Price.....\$1.69



Above, an attractive set of stainless steel knives and forks with walnut handles is particularly suitable for the out-of-doors table. Price, set of six.....\$16.98



Heavy celluloid clasps designed to hold the cloth in place when table is set on the terrace or in the garden. They are in green and ivory. Price.....\$.25

PHOTOGRAPHS BY KOSEK



## Emergency Menus

CONTINUED FROM PAGE 41

**HOT FIG COMPOTE.** Use one large can of figs, the rinds of two oranges, and twenty blanched almonds. Cut the orange peel into thin strips. Turn figs into a casserole, or glass baking dish. Reserve half a cup of syrup in which to cook the orange peel for fifteen minutes. Cut each almond in eight slices lengthwise and add to the figs, as well as adding the orange peel and syrup. Place in heated oven 400° for twenty to twenty-five minutes. When hot, add three tablespoonfuls of cooking brandy. Serve hot. (Serves 4.)

### LUNCHEON FOR SIX

PEAS AND ARTICHOKE BOTTOMS  
ON TOAST  
VEAL PATTIES  
ASPARAGUS MOLD, DRESSING  
CANNED BROWN BREAD TOASTED  
SANKA HOT PEACH COMPOTE

**PEAS AND ARTICHOKE ENTRÉE.** Cut six slices of bread in large rounds, toast and butter. Use one large can of small peas, drained (keeping liquid), two medium onions, half a cup of Boston lettuce cut into small strips, two teaspoonfuls of sugar, one quarter teaspoonful of salt, one eighth teaspoonful of white pepper, one heaping tablespoonful of butter, and one cup evaporated milk (or all cream), and one heaping tablespoonful of chopped parsley. Boil the onions in one cup of the liquid from the peas for twenty minutes. Place drained peas in double boiler with the onions and the liquid in which they have been boiled, and half a cup of the remaining liquid, and sugar. Cover peas and heat for fifteen minutes. Then drain off liquid. Take one third of a cup of the drained off liquid and mix with one half cup of evaporated milk and heat slightly. Return peas to double boiler and add lettuce, butter, pepper and salt. When butter melts, add milk mixture and parsley; heat about fifteen minutes until thickened. Pour over artichoke bottoms on toast, or over toasted English muffins spread with melted butter. (Serves 6.)

**VEAL PATTIES.** Use one half pound can of (Libby's) veal loaf, two generous tablespoonfuls of Deviled Smithfield Ham in jars, a generous half cup of freshly grated whole wheat bread crumbs, one third cup of milk, one quarter teaspoonful of powdered mace, one half teaspoonful of celery salt, one heaping tablespoonful of chopped parsley, and one egg beaten. Mash the veal finely with a fork, add the ham, and mix thoroughly. Then add the seasoning and parsley. Soften the bread crumbs with the milk and add to the meat. Mix well and add the egg, stirring together, and pour into buttered, individual cake tins, set on a tin cookie sheet, or muffin tins. Over each one pour half a teaspoonful of milk, sprinkle with crumbs, and dot with butter. Place in heated oven 400° and bake for 15 minutes, then turn up to 450° and bake 15 minutes more, or until lightly browned. Serve on a parsley-garnished plate; or these may also be served on broiled tomatoes. (Serves 6.)

**ASPARAGUS MOLD SALAD.** Use one can of green asparagus, one can of (Franco-American) 12 oz. chicken broth, one

half cup of the asparagus liquor strained, one tablespoonful of lemon juice or brandy, and one and a half level tablespoonfuls of gelatine soaked in two tablespoonfuls of cold water, and one teaspoonful of salt. Drain and cut asparagus in one inch pieces. Add the asparagus liquor and salt to the chicken broth and bring to boiling point. Remove from stove, add the lemon juice or brandy, and the gelatine, stirring until dissolved. Cool. Wet individual molds with cold water and place ten or twelve pieces of asparagus in each. Pour over the gelatine liquor and set in refrigerator for several hours. Serve on shredded lettuce, with a French dressing to which chopped hard boiled eggs have been added and seasoned with freshly ground pepper. (Serves 6.)

**HOT PEACH COMPOTE.** Use one large can of halved peaches and their syrup, half a cup of white Sultana raisins mixed with one third cup of the peach syrup, one third cup of California port wine, two tablespoonfuls of cooking brandy, and three quarters cup of brown sugar. Drain and cut halved peaches in two and arrange in rows in a low oblong glass baking dish. Boil the raisins and the one third cup of syrup for about five minutes. Add the wine and let stand for fifteen minutes. Then add to remaining syrup and pour over the peaches. Place in oven 400° and heat for about twenty minutes. Remove, pour over the brandy and sprinkle top with brown sugar. Put baking dish in broiling oven near bottom and heat until fruit is slightly glazed. (Serves 6.)

### DINNER FOR SIX

HORS D'ŒUVRE  
SARDINE OR SHRIMP ON TOAST  
TOMATO SAUCE  
TONGUE WITH PRUNE AND CLARET SAUCE  
SPICED CHERRIES  
CORN AND MUSHROOMS  
SWEET POTATOES  
BISQUICKS COFFEE  
PEAR CUSTARD, APRICOT SAUCE

**SHRIMP HORS D'ŒUVRE.** Use two jars or cans of shrimp, six slices of bread cut round, toasted and buttered, one 3 ounce can of deviled ham (Diplomat Brand), or one small can of "Redi-Spread" Paté de Foie Gras, and one tablespoonful of mayonnaise. Allow four or five shrimps for each person. Place them in a flat, greased pan, dot with butter, place under broiler flame, and broil for about five minutes, or until slightly browned. Spread the toast with the ham which has been mixed with the mayonnaise. Arrange the shrimps on top and garnish with a sprig of watercress, or a small artichoke bottom. (Boneless and skinless sardines may be used in the same way with a half teaspoonful of lemon juice poured over each sardine before broiling.)  
**SERVE SEPARATELY THE FOLLOWING SAUCE:** Use one medium-sized can of tomato juice, or one and a half cupfuls, one heaping tablespoonful of butter, two level tablespoonfuls of flour, three quarters teaspoonful of salt, one quarter teaspoonful of black pepper, one teaspoonful of Worcestershire sauce, one teaspoonful of sugar, four chopped



## Sit anywhere...you'll feel its warmth

### This New FIREPLACE Circulates Heat

**THE** average fireplace does not give any real warmth—you must hug the hearth to feel it. The Heatilator, because it actually circulates heat, spreads waves of warmth to all corners of the room, even to those adjoining. And this added comfort is yours—without altering the appearance of either mantel or hearth.

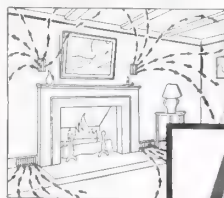
The Heatilator is constructed on the same principle as a warm air furnace. Cold air enters the double-walled firebox where it is heated and passed out in a steady, even flow.

Spring and Fall is when you appreciate Heatilator most. It takes off the early season chill—saves you money at a time when furnace operation is both costly and unnecessary. Owners find that in summer homes and camps, in mild climates the year 'round, it is the only heating equipment needed.

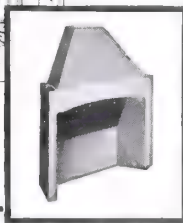
### Does Not Smoke

Over half of all existing fireplaces are not used because they smoke or fail to heat. This cannot happen when the Heatilator is properly installed. Its correctly designed form of masonry eliminates all chance of failure. Keep their bright—saves buying damper, smoke to fireplace cost. And the slight severe weather conditions. tor fireplace is offset many tin fuel bills.

Note: The Heatilator Fireplace illustrated for full information.  
Century of Progress. Robert Law Wood, Architect.



Warm air rises—spreads over room. Air currents return to fireplace along floor.



## Hot's pakes

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FSOTE SHINGLE and WOOD STAINS

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I want to know more about the fireplace structure. (Please state for home or camp—new,

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Name..... and full information on Cabot's Collophakes

Address.....





## SIT UP IN BED and ENJOY IT...



### A Grand Bed Rest

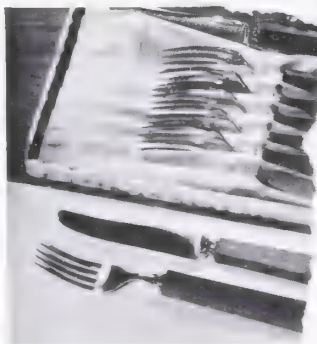
Whether you are desirous of reading in bed, enjoying a breakfast there, or planning your day's routine, it is ideal.

Elsie de Wolfe's ingenious BED REST (patent applied for) is luxuriously upholstered in heavy twill sateen—a deep cream color, piped in brown, with brown tufting. It is filled with fine quality hair, with pockets on the arm rests, for books and things like that. Size 24 in. wide, 23 in. high.

Why not dash to Elsie de Wolfe's and see, feel, imagine the grand possibilities of this bed luxury. Perhaps, too, you have a deserving invalid or convalescing friend, who'd appreciate a gift like this.

BED REST . . . . . \$16.50

Slip Cover of Wamsutta Sheeting . . . . . \$6.75



Above, an attractive stainless steel kn forks with walnut is particularly for the out-of-door. Price, set of six. . .



EUGENE HUTCHINSON

Modern plated silverware, designed by Lurelle Guild for International Giftware, fine for emergency meals

sweet pickles, and two heaping tablespoonfuls of chopped watercress. Melt butter in saucepan, add the flour and when blended and smooth, gradually add the tomato juice. Stir and when thickened, add seasoning, sugar, watercress and pickles. Serve hot. The shrimps or sardines may be served unheated and the sauce cold. (Serves 6.)

TONGUE. Use one jar (1 lb., 3 oz.) of (Derby) tongue (or if a small amount is wanted, it comes in ½ pound tins), one cup of prune juice (Sunkist in bottles) mixed with three quarters of a cup of California claret, and one tablespoonful of flour. Cut the tongue across in six or more quarter-inch slices and start cutting at the solid side, but do not unroll. Place the tongue slices in one layer on an oven-proof platter or baking pan and pour over one cup of the liquid. The slices must be partly covered with the mixed liquid. Place uncovered in oven 450° and heat for about fifteen minutes. Pour off the heated liquid into a saucepan (keeping the tongue warm) and add the remaining three quarters cup of liquid, saving out two tablespoonfuls to moisten the flour. When the liquid has been heated, add the moistened flour and stir until thickened and hot. Pour over the tongue, which may be served on the same platter in which it has been heated—if a glass one has been used. (Serves 6.)

CORN AND MUSHROOMS. Use two cans of "Whole Kernel Corn," one can of Jacobs Large Broiled Mushrooms (9 ounce), two tablespoonfuls of sugar, two tablespoonfuls of butter, one tablespoonful of flour, one teaspoonful of salt, and one quarter teaspoonful of pepper, and one half cup of evaporated milk mixed with half a cup of the mushroom liquor. Drain the corn, mix with the sugar and let stand for about fifteen minutes. Slice the mushrooms in crosswise slices and cook them in one tablespoonful of the butter for about five minutes. Sprinkle the flour over them and stir together and cook until thickened. Pour the corn into a saucepan and heat together with the liquid.

Then add the seasoning, remaining butter, and the mushrooms. Mix and heat longer. This should be served in a deep dish or casserole. (Serves 6.)

SWEET POTATOES IN BAKING DISH. Use one can of sweet potatoes (1 lb., 2 oz.), two generous tablespoonfuls of butter, three quarters cup of brown sugar mixed with one quarter teaspoonful of cinnamon and nutmeg combined, one teaspoonful of salt, one third cup of half water and half orange juice, and three tablespoonfuls of sherry. Cut potatoes in halves or thirds lengthwise, place in buttered glass baking dish, sprinkle with sugar, spices and salt and dot with butter. Add another layer and repeat with the remaining sugar and butter. Pour over the orange juice and water. Cover and bake fifteen minutes in oven 400°. Uncover and baste with juice and return to oven for another fifteen minutes. Remove and baste again, adding the sherry, and place in bottom of broiling oven for five minutes. (Serves 6.)

CUSTARD PEARS. Use one large can of pears in halves, one cup of evaporated milk, one cup of water, one third cup of thick cream, or all thin cream, one scant cup of sugar, one half teaspoonful of salt, five egg yolks slightly beaten, three tablespoonfuls of vanilla, and one tablespoonful of potato flour moistened with two tablespoonfuls of water taken from the cup of water. Heat the milk, water, cream, sugar and salt together. When heated, stir in the moistened flour and boil together for a few minutes. Then pour over the egg yolks and pour into a double boiler, cooking until thick. Beat until cool, adding the vanilla. Turn into a low, oblong glass baking dish and set aside until cold—but not in a refrigerator. Then place pears in two rows on top of custard. Fill cored spaces with brown sugar and sprinkle brown sugar over custard. Place close under broiling flame and heat two to three minutes, or until the sugar is melted and the custard and pears are glazed a little. Decorate with little strips of angelica and serve cold with the following sauce.

isn't it

# LOGICAL

to consult an  
Authority?

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**APRICOT SAUCE:** Use one large can of apricots, one cup of the apricot syrup, two tablespoonfuls of lemon or orange juice. Mash the apricots through a colander. Add the syrup and boil together gently for about ten minutes. Add the lemon juice and, if desired, one tablespoonful of sherry. Serve cold with the custard pears. (Serves 6.)

#### DINNER FOR SIX

HOT ESSENCE OF TOMATO SOUP  
BREAD STICKS  
HAM WITH APPLE BUTTER  
WAX BEANS BUTTER AND PARSLEY  
HOMINY  
CANNED PUMPERNICKEL, TOASTED  
COFFEE PUMPKIN CUSTARD

**ESSENCE OF TOMATO.** Use one can of (Campbell's) Tomato Soup without milk, two 12 oz. cans (Franco-American) Chicken Broth, one 4 ounce can of Jacob's Small Broiled Mushrooms, one half cup of strained liquor from the mushrooms, one teaspoonful of tomato catsup, two tablespoonfuls of granulated sugar, one quarter teaspoonful of celery salt, one scant eighth teaspoonful of powdered cloves, and one teaspoonful of butter. Chop the mushrooms fine and cook in the butter for about ten minutes. Heat the tomato soup in a double boiler and add the seasoning, sugar, and the mushroom liquor. Then add the mushrooms, mix well, and lastly, add gradually the chicken broth, stirring all the time. Heat together thoroughly. Pour into plates and on top of soup sprinkle a few "Wheat Crackles." (Serves 6.)

**HOMINY.** Use one large can of (Van Camp's) Hominy (1 lb., 14 oz.) one generous third cup of evaporated milk, one quarter cup of the hominy liquor (or all cream), two heaping tablespoonfuls of butter, and one teaspoonful of paprika. Drain the hominy and pour in top half of double boiler. Add the milk and hominy liquor mixed (or all cream). Cover and place on stove—not over hot water—over low heat, stirring every so often. When hot, remove cover, and continue heating and stirring, in all about fifteen minutes. Then place over the hot water pan. Add one tablespoonful of the butter and the paprika. Mix well and heat until ready to serve. Just before serving, add the remaining butter. Sautéed chopped mushrooms mixed in are good. (Serves 6.)

**WAX BEANS.** Use one large can of wax beans, one heaping tablespoonful of finely chopped parsley, one teaspoonful of lemon juice, one quarter teaspoonful of nutmeg, one quarter teaspoonful of white pepper, one half teaspoonful of salt, and one tablespoonful of butter. Drain the beans and heat them in a colander over hot water, or heat them in their own liquor and drain. Melt the butter, add the parsley, lemon juice, the beans and seasoning. Heat together and before serving, melt in with them a little more butter. (Serves 6.)

**PUMPKIN CUSTARD.** Use two cups of canned pumpkin, one cup of evaporated milk, or plain milk mixed with a little cream, three quarters of a cup of water, one quarter cup of sherry, one third cup of brown sugar, three eggs slightly beaten, one teaspoonful of cinnamon, one half teaspoonful of ginger, and one scant teaspoonful of salt. Mix the pumpkin, spices, salt and sugar; add the milk which has been combined

with the water, mix well and add the eggs. Pour into a glass baking dish, set into a pan of hot water. Bake one hour in oven 375° to 400°. When cool, cover with a meringue made of three egg whites stiffly beaten. Then beat in two at a time eight generous tablespoonfuls of brown sugar mixed with one quarter teaspoonful of baking soda and one quarter teaspoonful of cinnamon. Add one teaspoonful of vanilla. The meringue may be omitted and the custard served with slightly whipped cream which has been sweetened and flavored with sherry. (Serves 6.)

#### SUNDAY SUPPER FOR FOUR

KIDNEY BEANS SAUSAGES  
LETTUCE AND ENDIVE WITH  
FRENCH DRESSING  
BROWN BREAD, MOLASSES AND CREAM  
COFFEE

**CURRIED KIDNEY BEANS.** Use one can of (Heinz's) baked kidney beans, two medium greening apples, one medium sized onion, two tablespoonfuls of butter and the fat from the beans, one half teaspoonful of salt, one teaspoonful of curry powder, and two teaspoonfuls of lemon juice. Remove the pork and fat from the beans. Peel, core and dice the apples. Peel the onion and chop finely. Heat the beans in a double boiler. Melt the fat and butter in a small skillet, add the onion, and cook and stir for two or three minutes. Then add the apples and cook gently until lightly browned, being careful not to have the apples mushy. Add seasoning to the beans and then the apples. Heat together. Place around a platter with sausages in the middle. If one desires, a half cup of canned, wet coconut is delicious added to the beans. Use one large can of Stahl-Meyer Cocktail Sausages and broil. (Serves 4.)

**MOLASSES TOAST.** Use one third cup of dark molasses, two heaping tablespoonfuls of butter, and eight slices of canned brown bread. (This is the entire contents of a can.) Spread molasses on the slices of bread—both sides. Melt one tablespoonful of the butter in a skillet. Add four slices of bread and drop a little molasses on each piece. Fry on both sides, adding more butter if needed, until molasses becomes candylike on the bread. Fry the remaining slices in the same way, adding the rest of the butter, and more if needed. Serve warm, or this may be prepared ahead of time and served cold with plain thick cream. (Serves 4.)

#### SUNDAY SUPPER FOR SIX

CHICKEN AND CLAM BROTH  
CHIPPED BEEF SUPREME ON TOASTED  
SANDWICH ROLLS  
HOT CHERRIES AND GRAPEFRUIT  
WITH CURAÇAO  
COFFEE

**CHICKEN AND CLAM BROTH.** Use one jar of chicken soup (Diplomat), two eleven-ounce jars of clam broth (ABC brand), two and one half heaping tablespoonfuls of (Small Pearl) tapioca, one quarter teaspoonful of celery salt, and one third cup of cream, whipped. Heat the chicken broth with the tapioca until the tapioca swells. Add the salt and a short time before serving, add the clam broth and heat to the boiling point. Pour into cups with a dash of cream on top. (Serves 6.)

(Continued on page 76)



House in Hempstead, L. I. Architects, Godwin, Thompson & Patterson, New York. Painted with Cabot's DOUBLE-WHITE and trimmed with Green Gloss Collopakes.

## "Collopakes" Keep This Prize House Young

In 1931, when this house won the House Beautiful 3rd prize, the brick walls were painted with one coat of Cabot's DOUBLE-WHITE and the iron work and trim with Cabot's Green Gloss Collopakes. When this picture was taken in 1933, all the painted surfaces were still fresh and bright.

Made by the patented Cabot Colloping Process, these scientific new colors have covering and lasting qualities which impress every one who uses them. They will make your house look and stay like new. DOUBLE-WHITE is a brilliant non-gloss white with tremendous hiding power. Gloss Collopakes keep their bright color and gloss even under severe weather conditions.

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and it has no equal in richness and quality

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SEND FOR THIS BOOK**

The only book published that shows photographs of curtain problems found in typical American homes, and their solution. Sent postpaid upon receipt of ten cents, stamps or coin. Quaker Lace Co. Dept. B. 330 Fifth Ave., New York, N. Y.



For the "something new" in  
curtains, ask for "Quaker."

# QUAKER CORDU NET



# THE FASHIONABLE WINDOW CURTAIN



## FAMOUS DECORATORS TURN TO QUAKER NET CURTAINS

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to save your rugs  
is to put them  
on the Ceiling!**  
... the other way is to lay them  
over OZITE RUG CUSHIONS



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Merchandise Mart, Chicago  
Please send me a free sample of Ozite Rug Cushion, and a copy of your new booklet, "Useful Facts About the Care of Rugs and Carpets."

Name.....

Address.....

City..... State.....

## Emergency Menus

CONTINUED FROM PAGE 73

**CHIPPED BEEF SUPREME.** Use one 3½ oz. jar of (Beechnut) chipped beef, two glasses of shrimps, ten large stuffed olives cut in eighths lengthwise, half a cup of canned, sliced okra drained, two hard boiled eggs, yolks mashed and whites cut in strips. Remove the stringy parts from the beef, cut into one inch squares with scissors, place in strainer and pour boiling water over. Stand until dry. Mix beef, whole shrimps, olives, okra, egg whites with the following sauce in a double boiler and heat together. **SAUCE:** Two teaspoonfuls of Bovril, two cups of boiling water, one third cup of milk (top of the bottle), four rounding tablespoonfuls of flour, one quarter teaspoonful of prepared mustard, one quarter teaspoonful of black pepper (no salt), one teaspoonful of sugar, one tablespoonful of lemon juice, and three to four tablespoonfuls of sherry. Dissolve the Bovril in the boiling water. Melt the butter in a double boiler, add the flour and stir two minutes until well blended. Then pour over gradually the Bovril, stirring constantly. When it begins to thicken, add the seasoning, sugar, and

mashed egg yolks which have been mixed and softened with the milk. Remove top pan and place on direct flame until ingredients boil up. Then replace over hot water and heat for ten to fifteen minutes, adding lemon juice and sherry. (Serves 6.)

**HOT CHERRIES AND GRAPEFRUIT.** Use one large can of white cherries from which the syrup has been drained and the stones removed without halving them, one large can of grapefruit in sections, three tablespoonfuls of brown sugar, and six to eight tablespoonfuls of curaçao. Turn half the grapefruit into an earthen casserole or glass baking dish. Add some of the cherries, the remaining grapefruit and juice, with the cherries on top. Place in oven 400° and heat for about twenty minutes (if in a casserole it may take longer). Remove from oven and add the curaçao. Sprinkle on sugar; place near broiler flame, heating until cherries are slightly glazed. Or replace curaçao by five tablespoonfuls of orange juice, three tablespoonfuls of sherry and three teaspoonfuls of sugar. (Serves 6.)

## Electricity For Outdoor Meals

CONTINUED FROM PAGE 61

attached to one of the house electrical circuits.

NATURALLY YOU MUST have special cable for this sort of work. In our case we used non-metallic parkway cable, which consists of #12 rubber insulated wire well weatherproofed. It costs 9 to 11 cents a foot. Sometimes it is necessary to use a more protected type of cable and in that case metallic parkway cable may be used. It costs 11 to 14 cents a foot. Should the underground wiring be in danger of mechanical injury or excavation it should be installed in one-half-inch conduit. If conduit is used, a two-conductor rubber and lead cable will be pulled through the conduit. The conduit costs approximately 8 cents a foot and the cable used with it only 6 cents a foot, making a total cost of 14 cents a foot. Any of the three systems is approved by the National Board of Fire Underwriters for entrance into houses. It must be remembered that if the outlet is located farther than 200 feet from the house a heavier wire, usually #10, must be used instead of #12. Number 10 wire costs about 15 percent more than #12.

THE CABLE IS brought up to the outlet through a short length of pipe on which the outlet rests. These marine or waterproof outlets are by no means a new idea, and they have been used on ships for years. The outlets themselves cost from \$2.75 to \$4 each, and the installation charges will vary, of course, with the amount of labor involved. We have one on the outside of our house which cost \$7.50, installed. Usually, I believe, installation costs in such cases run between \$4 and \$10. Sometimes if difficulties of house wiring or very thick walls are encountered the cost is somewhat greater.

INSTALLING ELECTRICAL OUTLETS in the garden at some distance from the house

is a more expensive matter, of course, though it is by no means prohibitive. Our own case will illustrate. We required 100 feet of underground cable at 10 cents a foot. The cost, \$10. The outlet itself was \$4. The electrician who made the approved connection charged \$4.50, and there was \$1.50 of incidental expense. We dug the trench for the cable instead of hiring it done because time was less at a premium than money. Thus the total cost of providing electricity in our garden was \$20. Using these figures as a basis, anyone can estimate with a fair degree of accuracy what the job would cost on his own property.

OUTLETS MAY BE placed at the base of a tree, on a trellis, by a garden wall or wherever you find it convenient if you do not have a permanently placed table. One of those smart garden tea wagons wired for electricity is an attractive accessory, extremely useful if you have an outlet conveniently placed to which it may be attached. Everything may be arranged on it in advance and the whole thing wheeled into action just when needed. From it sandwiches can be toasted, tea or coffee made, or whatever may strike the fancy. There are so many electrical contrivances now on the market that almost any sort of dish may be prepared with them. Whatever an electrical cooking device will do indoors, it will perform as easily out of doors. We have served waffles, or used the waffle baker for corn fritters. We have found that a hot dish gives a zest to the usual outdoor menu of salads and sandwiches.

THESE ELECTRICAL OUTLETS and a few electrical conveniences are all that is needed to make eating in the garden not only fun to plan but fun to do. We find nature not a whit less enjoyable to the accompaniment of clear coffee rather than muddy.

**Now-you can serve  
real Onion Soup  
AT HOME!**



**IT'S easy to serve French Style Onion Soup now! A twist of the opener—and *voilà!* Onion Soup made with sliced onions sautéed in butter, cooked in rich beef stock, seasoned with Parmesan cheese! Ask your grocer!**

P. S.—If your grocer cannot supply you, send his name, address and 10c to cover cost of handling to Geo. A. Hormel & Co., Austin, Minn. for full size, introductory can.

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ONION SOUP  
French Style**

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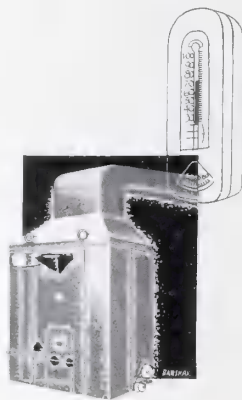
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next winter's heat

If your present heating system is not all that a self-respecting house should have, you were doubtless made aware of the fact many times in the winter just passed. Health and comfort can come only from a well planned and adequate heating system, carefully chosen, properly installed and efficiently operated.

During the next few months you can examine all the latest types of heating plants; there'll be no need for snap decisions. And perhaps to make the



should come this

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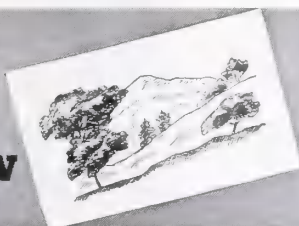
selection an ideal one, you might like a little advice on the subject. This is where we come into the picture. If you will tell us a few details, size of house, number of rooms, location and what particular type or style of heating you are interested in we will be glad to make suggestions. Just address your inquiry to:

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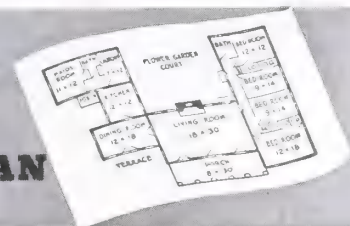
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The IDEA



The PLAN



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No matter how eager you are to begin operations on that home you are going to build or remodel, you will find the books and pamphlets of reliable manufacturers a distinct aid in formulating your plans. Copies of any or all of this informative literature will be mailed you without charge, if you will simply check, on the coupon below, the items you are interested in.

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## Gardens by Sleight of Hand

CONTINUED FROM PAGE 45

at the rear of an average suburban lot. The whole lot is 75x150 feet, but the model shows only the area behind the house. This measures 75x100 feet, and the actual size of the model is therefore 18¾ inches wide by 25 inches long. Your first problem is to draw out on paper (at quarter scale) the design you have decided on. From the carpenter secure a board of the proper dimensions (18¾ inches x 25 inches), about ⅞ inch thick, with cleats fixed to its under side to prevent warping. Before transferring the design from the paper to the board, however, you must prepare the grades, since this is not to be a perfectly flat area, but one with a slight slope. The main garden slopes 18 inches toward the rear and the upper garden is three steps, or 18 inches, above that. Corrugated cardboard, ½ inch thick, will make the grades. Cut three pieces the proper sizes to show a gradual slope of the lower area, and then add three more pieces for the upper part (one of the photographs shows them in place). You can tack the lower pieces, but the upper ones should be secured with lath nails.

TO COVER THESE pieces of corrugated cardboard, the best materials are either Plastic Wood or Savogran Crack Filler. The latter is cheaper and slightly easier to handle. Mix it with water until it is about the consistency of cake frosting and, using a flexible kitchen spatula, cover the cardboard contours just as you would ice a cake. Work over it constantly until it hardens, getting it as smooth as possible. When it is thoroughly dry and hard, sandpaper it until absolutely smooth. Then shellac the entire surface.

THE TIME HAS NOW come to transfer the design from the paper to the board, so draw on the flower beds, paths, terraces and other details. Now you are ready to put on the grass, which is fine jeweler's sawdust, obtainable from a jeweler or carpenter. Examine it in advance and if it is not uniformly fine, sift it through a flour sifter. To make the sawdust stick, cover all the grass areas with a good heavy shellac or thin liquid glue. Flow the stuff on, but do not "puddle" it. As you shellac, sprinkle the grass areas thickly with the sawdust. When the shellac is thoroughly dry, stand the board on end to shake off the excess sawdust. You are now ready to give the grass its color, which is done by spraying the sawdust with water color paint through the kind of blower shown in one of the photographs. Powdered water color paint is the cheapest and may be purchased at any good hardware store. An eighth of a pound of emerald green and chrome yellow is more than enough. Mix these together to give a good yellow green, which is more effective and pleasing than a bluish green. If the green is a little too bright, add a very small amount of red.

NOW PAINT YOUR flower beds and vegetable garden with brown paint, and set in the flowers and vegetables. Clumps of Grape Nuts will do for an indication of the spring vegetable garden, although the Japanese sea moss found at the five and ten cent store is good character and texture for carrots.

Flowers at this scale are a big problem. The five and ten cent stores carry a fair assortment of small artificial flowers, but these always need to be cut down still smaller (remember your scale!). Often the stamens of larger artificial flowers make good tulips or, if covered with Cream of Wheat, fairly plausible hyacinths. Tall spikes of flowers can be made of dried grasses or of paper and wire dipped into glue and then covered with the tiny candies used for decorating cakes. Smaller flowers can be made of these candies or of a judicious mixture of Grape Nuts and Cream of Wheat, painted lovely colors. (It pays to do considerable research in the field of breakfast foods.) Foliage can be made by cutting down that of the artificial flowers or by working with green crêpe paper.

OTHER DETAILS: THE gravel paths around the vegetable garden are painted with shellac and then covered with a fine gray sand. Stone walls, steps and the flagstone terrace are drawn on cardboard, painted, cut out with a sharp stencil knife (see the photographs), and glued in place. The woven wood fence around the garden is made by gluing the baby's swab sticks on pieces of cardboard and then painting them brown. The wire fence around the vegetable garden is made of wire screening. The pergola is constructed of small sticks of the proper scale, which can be obtained at any good school supply store.

THE MODEL IS NOW complete except for trees and shrubs. Large trees may be made of twigs with a foliage of steel wool and Bran Flakes. If twigs are used, select with an eye to the scale of their smaller branches, and also consider the structural effect. Twigs from a blueberry bush have a particularly good structural effect and are excellent in scale. Smaller trees and large shrubs can often be effectively made out of twisted picture wire. Thick (28-strand) wire is twisted and the ends frayed out and twisted again. (One of the photographs details the various stages of development in this sort of tree.) The trunks can be thickened by taping the wire with narrow adhesive tape, then adding a final finishing coat of Plastic Wood—or of the crack-filler mixture.

TO MAKE THE foliage, pull over the tops of the trees a very thin film of coarse steel wool. Spray this with shellac and sprinkle with Bran Flakes. Post's Bran Flakes or Kellogg's Pep are best in scale. Clean the shellac from your blower with denatured alcohol, then use it again to spray the foliage with green paint. Oil paint should be used for this. Water color will not stick to steel wool.

GARDEN FURNITURE MAY be made from a variety of materials such as wood or cardboard which will suggest themselves after you've reached this point in model construction. They may also often be purchased at a toy store or in the party favor department of a department store. But remember to take your scale with you when you go shopping.

SOME OTHER BITS of information which might be wanted for making a quarter scale model that are not included in



this one are added here. Picket fences may be made of the two smallest sizes of matches. Hedges can be fashioned of rubber or ordinary sponge which has been carefully clipped. Tiny spools are useful for large flower pots or, on the top of thin, round sticks, have been known to make bird houses. Iron gates may be drawn in waterproof ink on a thin sheet of celluloid which has first been rubbed down with face powder so that the ink will "take." Greenhouses, lanterns and such things can be simulated with the same thin celluloid, fastened together with moving-picture film cement—not glue. Fountains, urns, garden figures can be carved out of Ivory soap or modeled from plasticene or chewing gum. Flagstone paths and terraces may be made of real slate chips, but it has always seemed to me that painted cardboard gave a more clean-cut effect.

THROUGH ALL THE construction of your model, working with a diminishing glass is helpful. You can buy it at any store which sells optical supplies and it is best to secure one as soon as you begin your first model. Looking at the model through it as you progress gives a perspective to the design which helps toward a happy arrangement and relation of areas and may also help achieve a good composition of color. From the point of view of the execution of the model itself, the diminishing glass brings about a restraint of detail which gives the model a sharp, clean-cut appearance. Like the smartest Paris gown, a good model relies for its distinction on good design, color and simplicity.

SOME OF THE other tools of the model maker's trade have been mentioned during the course of the article, such as

the scale, the spatula, the blower and paint brushes for painting stone walls and doing other odd jobs. Elastic bands are useful for holding things together and small lead weights will hold down various parts of the garden while the glue is drying. And speaking of glue, use a good brand and use it sparingly. Rogers' Glue, which can be purchased at the five and ten cent store, has always seemed to me to be the most satisfactory. A little will stick as well as a lot and won't ooze out where it shouldn't. Your dentist's cast-off instruments are fine for gluing, and their murderous-looking hooked ends will often get into the most difficult nooks and crannies. Tooth picks and hairpins occasionally have their uses, and eyebrow tweezers are indispensable for handling very small objects, dipping them in glue and setting them in place. A sharp knife (kept sharp by the constant use of a sharpening stone) is very necessary for cutting cardboard to give a clean, sharp edge. A good stencil knife (like the one shown in the photographs) is inexpensive and useful.

IN CONCLUSION, REMEMBER that there is a perfectly sound purpose behind model making: nothing so quickly teaches an appreciation of good garden design. Either in planning your own garden or simply in creating an hypothetical one the model helps in visualizing important points in good design and proportion. The fact is, making a model is so fascinating that once you're started you can't give it up. Like a jigsaw puzzle, you always want to put in just one more piece. The more models you make the more proficient you become, of course. But even a first model will usually evoke sentiments of pride in its creator. It's always a little more realistic than you dared to hope.



EMELIE DANIELSON

For Mrs. E. Cochrane Bowen's Fifth Avenue terrace, Arden Studios, Inc., designed aluminum and rawhide furniture with boltless joints. Other garden pieces are shown on page 31

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## a prelude to spring . . .

During those trying days between the official arrival of spring (2:28 A. M. March 21st) and that wonderful morning when you can step out of doors without benefit of fur coat, mittens and muffler, breathe deeply and say to yourself—"Ah! Spring is here"—you're apt to be quite a restless person. But, be patient, for these first days of spring rightfully belong to the inside of the house.

Right now, you can begin to carry out your plans for the redecoration of those rooms you have in mind. There's all sorts of things to be purchased. The new furniture, draperies, fabrics, floor and wall coverings must be talked over. Many a delightful hour is to be spent in the stores and shops making selections of not only these important items but also the new stove or refrigerator you've got on your list; the new fittings for the bathrooms and the necessary

building materials to change that wasted space in attic or cellar into a game room or playroom.

Yes, there's plenty to do during these next few weeks. In all America, in practically every home, spring will bring that irresistible desire to freshen-up . . . to get rid of the old, the drab or outmoded. And *HOUSE BEAUTIFUL* combined with *HOME & FIELD* rightfully feels that it will be responsible for fostering this desire in thousands of well-appointed homes, the homes of alert, young people of substantial means who regard this publication as their Buying Guide for the quality merchandise so essential to fine living. All of which may sound commercial and business-like . . . but we like to think of it as a prelude to spring; a throwing off of winter's dullness for the infectious joy of living another spring.

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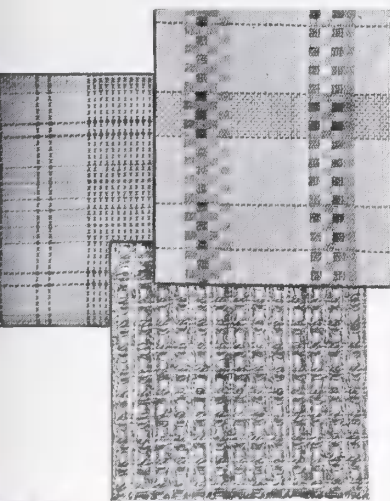


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FINCATTLE Fabrics



A luxurious border on the estate of S. T. Callaway, Rye, New York

FROM MARCH 20 through March 31 the New York Chapter of the American Society of Landscape Architects will hold its eleventh annual exhibition of members' work. The place is the Architectural League Club House, 115 East Fortieth Street, New York City. There will be photographs of gardens, large and small, as well as solutions to problems in city planning and the layout of parks. The exhibit gives an excellent opportunity for gardeners to study design at close range, since practically every type of problem is represented in some fashion among the photographs. The one pictured above shows a corner of the estate of S. T. Callaway, Rye, New York. Robert Ludlow Fowler, Jr., landscape architect. The house was designed by Heathcote, Woolsey & Chapman.

## An Architectural Garden

CONTINUED FROM PAGE 58

THIS STAND FOR the formal garden was definitely taken by the architect, Reginald Blomfield, in his book, "The Formal Garden in England." Later Gertrude Jekyll, that apostle of gardening as a fine art, wrote: "It is just in the way it is done that lies the whole difference between commonplace gardening and gardening that may rightly claim to rank as a fine art. Given the same space of ground and the same material, they may either be fashioned into a dream of beauty, a place of perfect rest and refreshment of mind and body—a series of soul-satisfying pictures—a treasure of well-set jewels; or they may be so misused that everything is jarring and displeasing."

THE GARDEN PICTURED in the illustrations, of Mrs. M. Graeme Houghton, is one of the most successful examples of an architectural garden that I recall seeing. Designed by the architect of the house, Mr. Joseph D. Leland, and the owner, its ground plan ties in logically with its setting. Planting, worked out principally in green and blue with accents of yellow, gives the impression of a "treasure of well-set jewels."

TO FILL IN the details of the picture of the place which the illustrations do not give, it should be stated that the house is on a hill-top overlooking the ocean at the rear. The broad flagged terrace and the garden itself are upheld by high stone retaining walls beyond which is a forest of hemlocks and other evergreens. To keep the view unobstructed the owner has not hesitated to shear the tops of these trees so that from both garden and terrace one looks out over a vast plateau of green to a blue line of ocean in the far distance. Here and there a tree has been allowed to grow to its full stature.

THE GARDEN is entered only from the house, but it articulates with it at two points, the loggia off the living room, and the small adjoining sun room. From both these entrances are gravel paths leading to a raised terrace at the back which is heavily shaded by pleached beeches. Between the box-bordered paths is a greensward at the end of which, below the terrace, is a simple pool, backed with an ivy-grown wall on which small lead figures make graceful accents, and three luxuriant geraniums, a pleasing pattern. The planting of this pool is indeed one of the choice bits of the garden, for the tones and textures of the foliage of ivy, box, geranium, and the pointed-leaved sagittaria at the two corners give full value to the delicate flowers of the blue viscaria in which a lovely lead figure is partly submerged.

LOOKING BACK TOWARD the house from the pleached beech terrace, the right boundary of the garden is a high stucco wall patterned by espaliered pear trees. Between this and the box hedge is a raised plot the height of the hedge, in which are myrtle and potted nasturtiums and calendulas. On the left wall, which is low enough to permit a view of the ocean, are again vines and yellow accents. All is carefully pruned and trained, but the garden is certainly no less beautiful by being kept precise and in hand. This garden is indeed an extension of the house and appeals by its form as well as by its exquisitely wrought details. It is *par excellence* an outdoor living room, one in which proportion and color pattern are as carefully worked out as in a drawing room, but which has the advantage of fragrance as well as color, and of sun-bathed or moon-washed vistas as well as intimate episodes.

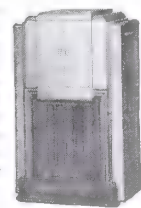


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KINDLY TO HORSE WRANGLING



The Sunlight ranch cavy leaves the corral at dusk for the night range . . . Double Arrow's main ranch house tops a ridge in Montana . . . The breakfast bell at Sunlight is worth scaling a roof to photograph for its symbolism



**E**XACTLY a year ago, to the hour, this department sang the joys of dude ranching. At that time we prefaced our remarks by saying that we had been sheriff of Dodge City back in the old days. We now realize we were wrong about that. We were not a sheriff but a cow puncher on the open range, punching cows by day and singing "The Last Round-Up" (by special permission) to our harmonica accompaniment by night. We know this because on our vacation last summer we went dude ranching out in Wyoming and Montana and it all came back.

For three weeks, while New York sweltered in ninety degree weather, we basked in seventy-five degree breezes and loved every minute of it. (While the thermometer down Dead Indian Creek was batting out a good hundred and twenty Fahrenheit one afternoon, the next morning back at the ranch, ten miles away, it was only thirty-eight—so it averaged up.) As a matter of fact, the weather was unbeatable all

the time. It always is. That put it squarely up to the ranches themselves to make our vacation perfect. Which same they done, as the wrangler said about the horses that wanted to go through the corral fence.

## Home, Home on the Range

BEING A SON of toil, we were able to spend only a week or so at each of the two ranches we visited. The first was the Sunlight, some sixty miles out of Cody, Wyoming, in Sunlight Basin. The second was Double Arrow, a similar distance from Missoula, Montana (a town, by the way, which offers the world's best hair-cut, Senate Barber Shop, two blocks west of the station; ask for Benny). These two outfits are typical of the finest dude ranches in the West. Scenically, they are utterly different. From the standpoint of enjoyment, they run neck-and-neck. Both are hard to describe. After all, how can you describe the whiffing of a good horse

as he pushes over a ledge of rim-rock into the sunlight of a 10,000-foot peak? What kind of a sound does a rainbow trout make when he strikes your hook? How can we convince you that there is no music to match that of your boots against stirrup leathers? Why are we so sure that the moon shining across the sagebrush cannot possibly be made of green cheese? There are certain facts to be recorded, of course, such as that a good cow pony handles as lightly to the touch as a toy balloon and can turn inside a polo pony any day—allowing for all gopher holes and sagebrush in doing so. Or that no good dude ranch finds it necessary to forego spring mattresses, hot running water, electric lights or real coffee in an effort to achieve atmosphere. But lyricism here is implied rather than expressed. It is something to experience, not talk about.

You can play tough or play sissy on a dude ranch. It's up to you. Breakfast is early, as time goes. (But so is the hour at which you go to bed.) As a rule, assuming you take kindly to horses, you will have ridden the preliminary antics out of your pony and will be off and away from the ranch by eight-thirty. If you are in good riding condition to begin with, then an all day jaunt won't bother you. But if you still have your city legs, you will do well to leave your horse in the corral all afternoon. That is, unless you relish the idea of being a partial cripple for a day or two. Be tough before lunch and go soft after. (Continued on second page following)



on board the "Santa Paula"



PHOTOGRAPHED IN NATURAL COLOR

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MICHELE D'AGNILLO

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| 6. Gardenia         | #722 <input type="checkbox"/> |

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ward if you wish to enjoy your riding  
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surrounded by hills, so a day's ride will  
take you up to 10,000 feet and down  
again. At Double Arrow, the country  
is more open, with the Swan and the  
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it is the long hours in the saddle,  
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do will be a revelation to you. He can  
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brush and forest without even scratch-  
ing his rider against a twig. And he  
simply refuses to tire. On the range, if  
he is galloping, he won't always be able  
to avoid the ever-present gopher holes  
(neither would you, if you were gallop-  
ing), so a little attention on your  
part is desirable, to say the least.

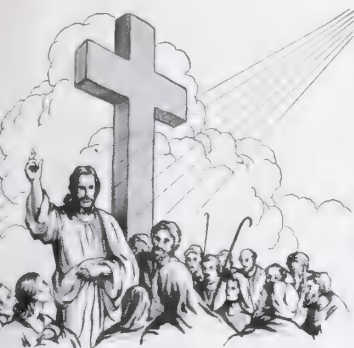
A PARTICULARLY PLEASANT thing about  
the dude ranch system is the fact that  
each guest has his own private horse  
throughout his visit. For the indifferent

rider, as well as for the expert, this is  
good, because it makes it unnecessary  
for the horse to become temperamental  
over such elementary matters as a new  
voice or a different hand on the rein.  
These range ponies are canny beasts  
and seem to take special delight in giv-  
ing each new supercargo something to  
think about. Once familiarity has over-  
come contempt, however, a friendly  
footing is usually achieved. Our own  
horse at Sunlight, for example, no  
bothering much with the customary  
morning calisthenics at the corral, en-  
deavored to turn home once the ranch  
was out of sight. Meeting stern opposi-  
tion the first time he tried it, he be-  
haved superbly for a day or two. The  
one morning, cantering along a high  
wide plateau, we suddenly noticed the  
sun in our eyes and realized that our  
mount had turned a complete half  
circle, on a radius of approximately  
a mile and a half, back toward home.  
We threw the helm hard over and came  
about smartly, with the horse whinny-  
ing in soft delight. After that, our way  
was his way (in that order) and all  
was sweetness and light between us.  
We were fond of him. Indeed, w



This is not a gymkhana nor a rodeo—just a siesta





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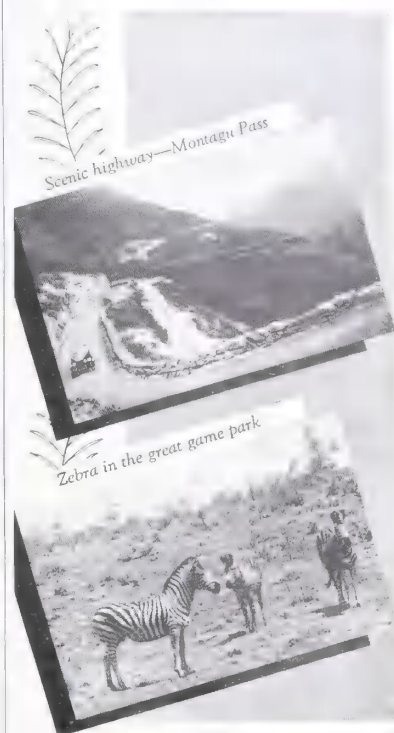


PHOTOGRAPHS BY EMELIE DANIELSON

SOME of them are perfect copies; some grew out of artists' minds. Upper left, a tall spray of delicate yucca in waxy white and pale lemon green (California Artificial Flower Co.) in a white Lenox vase from Olivette Falls. Upper right, four opaque white china lilies with clear glass pistons and chromium leaves in a white Victorian opaline glass vase from Jessie Leach Rector. Center left, leaf forms in varying shades of wood, designed by Cleo Hartwig, from Etcetera, in a copper bowl from Rena Rosenthal. Center right, leaves and flowers which are made of copper and brass and arranged in a copper bowl, from Gerard, Inc. The waterlilies directly above are formed of chromium and displayed on a gunmetal mirror center-piece. They were designed by Walter Chrystie, Jr. From Etcetera.

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**HIGH SPOTS**  
**OF THE 21st INTERNATIONAL**

# *Flower Show*

**T**HE Flower Show at Grand Central Palace, March 19th to 24th, is New York's lavish preview of the garden scene. Of course you'll be there—to see the new flowers which make their debut (some in seed packets, some in actual plants), to look over the displays of garden design, to absorb the almost bewildering array of information and inspiration which the Flower Show presents. As a guide to exhibits which you will want particularly to see, we publish this directory, high-spotting the Show and checking the booths of well-known nurserymen, seedsmen and manufacturers of garden and landscape material. If you have problems to solve, you may meet these experts in person and talk over your difficulties with them. Go to the Flower Show by all means. And go equipped in advance to pick out its important exhibits.

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# Spotlight On The Flower Show

CONTINUED FROM PAGE 23

YORK. There is one generalization that can be applied to all the important shows: they are moving toward unified design. A serious attempt is made to harmonize exhibits into a single pattern. From now on there will be fewer of the exotic displays that are stunts and nothing more. There will be more and more of an attempt to show good design as it applies to the average garden and the flowers that make it possible.

EXAMPLE. AT New York's International Flower Show (Grand Central Station, March 19 to 24) there is a new element of exhibits on the first floor which will completely alter its appearance. As visitors reach the top of the building they will face a display of acacias from the estate of Miss M. L. Conover. The broad center aisle has been widened. On each side of the acacias are the spectacular rock gardens of the Le Piniec and Ralph Hancock. The acacias and filling the space back wall of the building two gardens by Bobbink & Atkins and John Evers are planned. Left of these is a formal garden featuring an acacia by Peter Henderson & Company. A model English garden presenting a cross section of seasonal material including annuals and perennials by Stumpp & Walter. In other words, this center section of the first floor will be a unified display of varied garden design. I won't be able to see these exhibits. You will. But I'd suggest that you study the high spots on the first floor from the Payne Whitney Field Estates as well as from the Dauernheim Corporation. Don't miss the delphinium by William Duckham.

ON THE SAME floor Charles H. Totty's display will feature two of the season's roses, Better Times and Token. You will see them also at Philadelphia (Boston). And speaking of roses, Pyle hopes to make the debut at New York and Philadelphia of a new rose, the first black rose the world has seen. This rose will not be ready until next fall and there is still a question as to whether the introduction will have blooms ready for the show. If he has, they will be one of the highlights for their extreme novelty. In a parade will be that fine new tea rose, Mrs. J. D. Eisele. The enthusiasts will be well taken care of at the shows.

HIGH SPOTS will be Burpee's new peas and those hybrid double beans, crosses of Golden Gleam. This grower has introduced and he hopes to show. The lavender-ematis, Prins Hendrik, will be by Stumpp & Walter. And there doubtfully be many of the other plants and blooms for visitors to see. Exhibits of the nurserymen and gardeners should be scanned for your samples of these debutante garden creations. Many of them, of course, are there only in the form of seeds. Men at the booths can tell you about them.

GARDEN CLUB OF AMERICA has a display on the second floor with flower arrangements (they're calling

them "decorative arrangements" this year) featured. There are too many classes to be listed here in full, but there are enough new ideas to show that the committees have been active. One of them calls for a large arrangement of flowers in a Chinese container using plant material originally native to China and permitting a Chinese textile or other fabric as part of the picture. The same thought is repeated in a medium-size arrangement substituting Persian material and container. They are also doing an English village with spring gardens in competition, to be planted with material suitable to the climate of the Middle Atlantic States.

ON THE FOURTH floor, the Federated Garden Clubs of New York State have abandoned the competitive idea and are staging their entire group of exhibits in a different fashion. One highly valuable section will show a cross section of a pool to show its construction, a section of a properly constructed rock garden, a cross section of bulb planting showing depths, soil, methods and mulch for various bulbs, and a dry wall showing construction and planting. There will be exhibits to cover wild flowers and the pests that attack them, a gallery of flower arrangements, and finally a demonstration of unit plantings arranged for effect and to show solutions to various common problems of soil and shade.

THE FEDERATED GARDEN CLUBS of New Jersey are also planning some interesting exhibits. There will be one of a border planting, three feet by eight, and a combination planting and window box arrangement for the front of a small Colonial house. There will be flower arrangements and table arrangements, and an exhibition of nature work by children.

BOSTON. The Annual Exhibition of the Massachusetts Horticultural Society (March 12 to 17), will be the largest since the great centennial exhibition in 1929, occupying all the halls on both floors of the Mechanics Building. You'll want to study all four features in Grand Hall. There will be a re-creation of an old New England farm house surrounded by old-fashioned shrubs that Tow Path Gardens are staging under the direction of Sherman W. Eddy. At the opposite end of the hall Thomas Roland, Inc., plans a huge exhibit of acacias under Robert Roland's supervision. And the center of the hall will be filled by two large gardens, one by the Cape Cod Horticultural Society and the other by Joseph Breck & Sons of Boston. One side of Grand Hall under the balcony will be given over to an avenue of roses with long-stemmed specimens arranged against artistic backgrounds. Opposite, there will be a series of 400-foot gardens in wide variety. The garden club exhibits sound extremely interesting, with a series of gardens surrounding a fountain and pool. They will be in Exhibition Hall. Orchids have always been a feature of the spring show in Boston, and you will find them in Exhibition Hall. The second floor will house smaller exhibits of the garden clubs, a large selection of the popular terrariums and aquariums, and small gardens in variety. One

(Continued on page 94)

## Setting Sun PETUNIA



### Another OUTSTANDING Novelty

Setting Sun is an improved large ruffled form of the popular Rose of Heaven Petunia. It is a single, fringed Petunia with a color of a pinkish glow that can be described only by comparing it to the beautiful shadings of a setting sun's reflections on massed white clouds. Whether alone against a green background or in masses with other flowers, it blends in perfect

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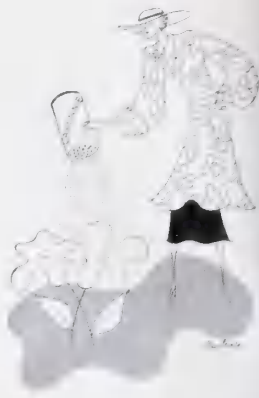
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# My Garden Notebook



## MARCH: A DASH OF RED

**T**HE red garden holds about the same place in the affections and desires of most people as the much-quoted purple cow, but the wide prejudice against the color in any form is perhaps to be deplored. A bit here and there in the perennial border is often necessary to complete an effect which might be insipid without a strong tonic. Its use may be compared to the manner in which cayenne pepper is indulged in—a dash in exactly the right spot. Where only delicate values are deliberately sought, as in the pastel border or the white or gold garden, then red is best omitted, but in a conventional herbaceous one, if used with restraint, it is as important a factor as blue or yellow. True, careful choices are necessary, leaning rather toward clear scarlet than any dallying with muddy or uncertain tones.

### PURE COLOR

THERE ARE TWO reds so pure in tone that the use of them is no uncertain factor: the geranium and the lobelia cardinalis or cardinal flower of the brookside. This slender graceful spire, over two feet high, is as happy in the cultivated garden as on wild land, and in growing it, an act of preservation is accomplished, for indiscriminate picking is exterminating it. It needs moisture to do well.

For a long time it has been the fashion to condemn the geranium as a flower for gardens, the dislike dating from the days when formal designs became taboo, but in the revival of things Victorian it is coming again to the fore. No other plant produces blooms with such steady certainty, the range of colors is wide, and the scarlets and crimson are inimitable. If kept in pots geraniums may be tucked in where a special effect is desired. Reserve them from year to year, not starting with new stock each season, for the big plants are graceful in rugged branching, and if allowed to rest from the time they are removed from the garden—always in pots—until now, they will be

ready to bloom in early summer. *Salvia* is also a pure tone, but that is still an outcast with the majority.

### OTHER REDS

FURTHER POSSIBLE REDS are monarda didyma, Cambridge Scarlet, called Oswego tea (not the bee-balm usually seen, which is monarda rosea, and not a clear color); *lychnis*, *viscaria splendens*, and its double form, a deep shade; some *phloxes*, such as Commander, Deutschland, Firebrand and Coquelicot, keeping away from those in the list described as rosy-magenta, rosy-carmine, orange-scarlet, for the tones are too mixed for the purposes under discussion; Oriental poppies, again being wary of hyphenated color schemes; hollyhocks, deep maroon with an occasional scarlet, truest from seed; *celosia* or cockscomb, which is of crimson hue; and a clear red snapdragon called with different names by those who offer it. The gladiolus *Crimson Glow* is well named; *Scarlano*, oxblood, Virginia, the most intense scarlet; in fact reds of almost any hue are available in these corms, and are unequalled for planting among shrubs for brilliant accents. The double peony, Louis Van Houtte, a late dwarf, and the single *L'Étincelante* have good colorings, while tulips offer a numerous allotment of choices for their time of year, one of the best being *tulipa gesneriana spathulata major*, a sweet-scented brilliant variety.

### COMBINATIONS

MUCH OF THE noted dislike of red comes from wrong usage and companionship. Scarlet, maroon and lavender are colors closely related to each other, as are different greens and pale yellow, and these two groups form complements one to the other. So in using reds in combinations, it is wise to remember these facts of the prism. The following suggestions are in accordance. Small red geraniums form a background for light blue

ageratum; later they mix with feathery yellow rue, and finish the season when they have grown to miniature trees under waving plumes of *artemisia lactiflora*. A lavender edging of *ageratum* will be all the more attractive for interspersed clumps of the deepest red *heuchera*, *Pluie de Feu*, thus mixing annuals and perennials, and lavender sweet peas may be the background for poppies and grow in front of maroon hollyhocks. The tulips combine with overhanging wistaria, the *phloxes* with midsummer monkshood, *aconitum napellus*, and white *veronica*, *spicata alba*; peonies take to companionship with *nepeta mussini*, purple *campanula latifolia macrantha* and white sweet William.

### RED ALONE

SUCH A SCHEME is excellent to accent distance, and the arrangement quite separate from other garden expressions. It presupposes greens in abundance, and the flowers used with lavish hand to create a swath of color which is recognized at once as prearranged and not a casual happening. In accordance with the fact that anything arresting the eye is in itself in the nature of a screen, a drift of red in front of green growths is a noteworthy manner in which to distract the attention from undesirable buildings or unwanted outlooks. Such solid masses of color should be in differing tones of the listed reds; even *coleus*, *begonias* and *cannas* may be brought into play. Intersperse them with tall clumps of ornamental grasses, the creamy plumed pampas, *gynerium*; the Japanese rush, *eulalia*; the hardy fountain grass, *pennisetum japonicum*, and edge the mass with some gray ribbon: lavender cotton, *santolina*; dusty-miller, *cineraria maritima*; *stachys* kept to its silvery-white woolly foliage by shearing in June, for there must be no competition of colorings. Such a treatment of red is not an unwelcome picture, and on cloudy days it presents a cheerful note.

## REMINDERS FOR MARCH

**D**O NOT scorn a few seed pans or flats in the sun windows. A thin layer of broken flower pots mixed with charcoal at the bottom; soil of third each loam, sand and leaf-mold, watered the day before planting; large seeds with quarter-inch covering, and small ones merely pressed into the soil—such is the beginning.

Cover after sowing with grass and several layers of newspaper providing for circulation by wedges under the glass.

Germination takes place best in the dark.

Early gladioli may be obtained by planting the corms in boxes of soil and keeping them in a fairly dark place indoors.

Put a liberal coating of lime on all areas needing it, which would mean practically everywhere except in the vicinity of members of the heath family, rhododendrons, etc.

The flower shows are beginning their season and none should be missed.

When frost permits, make a new garden beds, fertilizing and digging deeply. Then let set and sweeten a while.

This is a hard month for birds. The berries are all eaten, food is scarce and they are apt to be forgotten in the starting of other interests. If alternate freezings and thawings have heaved the rose bushes or perennial clumps out of the ground, replace and firm the ground.

The earlier the lawns have attention the quicker they give results. Rake them clean, sprinkle with fertilizer, and when the grass is still in its infancy give a dose of bone meal.

### TIMELY BOOKS

FOR COLOR PLANNING: "Garden Making" by Elsa Rehman (Houghton, Mifflin); "Colour My Garden," by Louise Bee Wilder (Doubleday Doran); "Spring In The Little Garden" by Frances McIlvaine (Little Brown). For design: "The Design Of Small Properties," by Bottomley (Macmillan). For general information: "Garden Maintenance," by Orloff and Raymore (Macmillan).



# 21st INTERNATIONAL Flower Show

GRAND CENTRAL PALACE, N. Y.

## March 19-24

**H**AS the thrill of prospective gardening awakened in you during these raw, bleak Ides? Do you crave some knowledge of landscape architecture? Do you wish to learn the rudiments of interior and exterior decoration; of color arrangement and rhythm in composition? Do you know how to plan your garden in the up-to-date manner? The Flower Show is the ideal place to learn all these.

Do you know what to put in a rock garden besides rocks? What trees and foliage are best for your place? Can you use garden tools sensibly? Do you know how to arrange a modern dinner or luncheon table, or how to make a breakfast nook look truly appetizing?

Do you know how to attract friendly songbirds? How to nurse seedlings during their infancy? How to get better value for your garden money? What is latest in garden furniture? Do you know why it will be worth while (if you are not already a member) to belong to a garden club?

The Show is a marvelous spectacle—a thing of beauty and a joy for *six whole days*. More than that—it will furnish delightful memories for years to come!

*Conducted by the Horticultural Society of New York and the New York Florists' Club, with the cooperation of the Garden Club of America, The Federated Garden Clubs of New York State and The Federated Garden Clubs of New Jersey.*

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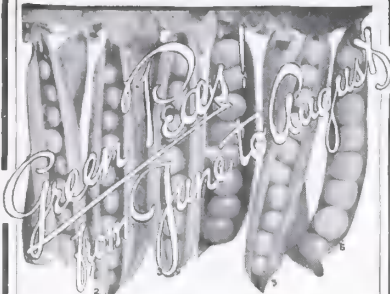
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and lots of 'em from June to late August here's your chance—

Late planted peas are generally a disappointment due to heat and lack of moisture. Plant all at once as soon as the frost is out of the soil and they will ripen in the order named.

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Max Schling Seedsmen, Inc.

615 Madison Ave. New York City

## Spotlight On The Flower Show

CONTINUED FROM PAGE 91

of the high spots of the Boston show will be the carnation exhibits, more extensive this year than any show has seen.

**PHILADELPHIA.** The Flower Show (Exhibition Hall of the Commercial Museum, March 12 to 17) has been planned by Thomas W. Sears, landscape architect, and here, as in the other two shows, its design will show that type of harmony toward which all of them are working. A great central feature from the entrance to the far wall in the main bay should be striking. An avenue of dormant oaks will be placed at intervals in front of the piers that support the superstructure of the building. These trees will serve two purposes in that they will hide the piers and unify the

effect by the use of one material leading the eye to the terminal feature at the end of the hall. In addition to the trees there will be a hemlock hedge on each side of the main bay. At the end of each walk there is located some great feature such as the Widener acacias, a rose garden by Henry A. Dreer and other exhibits. Visitors should get the effect in this show of going from one garden to another, each a separate unit, yet all harmonized in a unified plan. Other high spots will include many of the novelty flowers on view at other shows, and the unusual exhibit of the Pennsylvania Horticultural Society and the garden clubs. There will be flower arrangement classes and educational demonstrations. And of course the orchid section here is always outstanding.

## Clue To The Seed Catalogues

CONTINUED FROM PAGE 30

snapdragons, dwarf and tall; nigella, love-in-a-mist, as much for the name as for the blue flowers hiding in feathery green; annual larkspur in all its delectable colors; hennemannia, the tulip poppy, one of the most superb flowers to cut; gaura, a little-known butterfly pink thing, excellent to lighten heavier blooms; godetia, a bit difficult, hence a worthy challenge; coreopsis, tagetes, rudbeckia for early and late yellows; anchusa, more blue; purple petunias. For real magenta put in a few perennials: callirhoe, poppy mallow; phlox, Eugene Danzanvilliers; lythrum roseum.

**SOWING FOR COLOR.** It requires courage to be bold with color in the garden, but consciences and customs are changing, and there are gardeners tired of pastel tones who long in their inner souls for blazes, riots, dazzling masses, blatant contrast. Have low green hedges or edgings to tie the whole together like a ribbon, and within these put brilliant salvias, coleus, single dahlias, begonias for red; annual chrysanthemums and calceolaria for yellow; ageratum, the tallest you can buy (Blue Perfection or Fraserii), and verbenas for blue and bluish purple; shasta daisies for white, and gray-leaved cineraria maritima, to soften the whole. Plant them in rows, and watch them intermingle into a mass of blazing color. See that there is a background of trees, and a glimpse of the soft white of a bit of marble or nearby building.

**BORDERS.** Another scheme of less daring plan is patterned after the perennial arrangement of Miss Jekyll's famous long border, but is entirely of annuals. The chart shows the gradations of colors, and the following varieties provide them. This color blending is capable of retraction or expansion; the effect will be the same. For the hundred-foot border, some of each would find room; for the ten-foot stretch, one or two would suffice. The color gradation is the thing that counts.

**GRAY-LEAVED MASSES:** Centaureas, candidissima and gymnocarpa; cineraria maritima. **PINK:** Cosmos; shirley poppies; snapdragons; clarkia; larkspur; mallows; asters; stock. **ON WALL:** Long drift of sweet peas in pink shades.

**PALE YELLOW:** Cream nasturtiums; canary-toned zinnias; nicotiana; arctotis. **ON WALL:** Greenish-white cobaea, cup and saucer vine.

**PALE BLUE:** Scabiosa; salvia azurea; lupine; Swan River daisy, brachycome; blue laceflower, didiscus. **DEEP BLUE:** Salvia patens; bachelor's buttons, centaurea cyanus; statice; deeper lupine; phacelia; lobelia. **ON WALL:** Morning glories; blue cobaea.

**PALE YELLOW:** Calendulas; eschscholtzias; marigolds. **DEEP YELLOW:** Coreopsis; deeper calendulas and marigolds. **ORANGE:** Zinnias; wallflower, cheiranthus; African marigolds. **ON WALL:** Canary bird climber, tropaeolum canariense.

**CRIMSON:** Feathered cockscomb, celosia plumosa; crimson cockscomb, celosia cristata. **SCARLET:** Poppies; pimperl, anagallis. **ON WALL:** Cardinal climber, ipomoea quamoclit.

**THE RETURN TO grays and pinks** is the color succession reversed. In the planting of the border leave a space between the wall growths and the first sowing of the seeds, a little clear alley for getting at the back of the border. This is another idea of Miss Jekyll's.

**NEW STARS.** Every year unknown names break into the headlines which may offer difficulties for the casting director until their capabilities have been well plumbed. Such appearances on the horticultural stage are never neglected by the wise gardener, for success with something new is one of the surest ways of making the neighbor gardener jealous. Those who grow annuals in any of the suggested fashions may well profit by including some of the novelties listed in the February issue of this magazine. The two sweet peas, Sensation and Atlantic, are rated vigorous growers, and of a shade of rich pink to mingle with paler ones in the background for the annual border; and the dwarf petunias, all bloom and little stem, Pink Gem, nana compacta, and Victorious, are just suited to plant among bulbs or perennials. The new verbenas, bright red and brilliant blue, will help paint the regal border.

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**N**O garden is complete without the colorful beauty, exquisite fragrance, fascinating interest of a Water Lily. Water Lilies are the easiest of flowers to grow. They require no weeding, hoeing, watering. Every garden has room for at least a small pool or tub garden.

now to enjoy a water garden this summer.

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Plant now this Christmas Rose for coming winter blooming.

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add a note of chic to your house  
apartment.

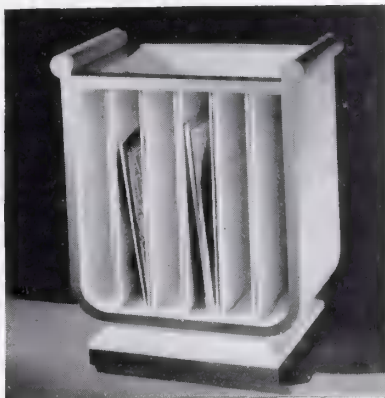
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JAMES PENDLETON, Inc.  
1st 48th St. New York

**9** The fluted tôle vase from Lord & Taylor, Fifth Avenue and Thirty-eighth Street, does double duty with its flat side to the wall on mantel shelf or used as a wall pocket for living room or porch. Distinctly architectural in feeling and quite the thing to top one of the new pillar tables for foyer or boudoir, yet its simple design will fit into any decorative scheme. In ivory white, filled with ivy or shiny green



**11** Here's a really versatile magazine rack, and a roomy one besides. It is coffee table height and when pressed into cocktail service its top is proof against stains. It's unusually lightweight and easily portable, besides, and like so much of the modern-classic furniture is adaptable to many uses. As an occasional table beside an armchair it is convenient for smoking accessories. The one pictured is in white with slen-



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Walnut Street, Philadelphia

leaves, it strikes a cool, fresh note, or  
is a charming container for cut flowers.  
Comes in colors also. Twelve inches  
high and seven and one-half inches  
across the top; \$6, express collect.

**10** We are told that back in the  
days when taverns flourished in  
Merrie England ale and beer were  
drunk from leather steins. It seems en-  
tirely fitting, then, that Alfred Dun-  
hill, who now has a new shop at the  
British Empire Building, 620 Fifth  
Avenue, should reintroduce leather jugs



der rods of crystal outlining the parti-  
tions, but the rack can be had in black  
with gold pipings, or in other combina-  
tions. At Olivette Falls, 571 Madison  
Avenue, priced at \$35, express collect.

**12** Leading a dog's life is not all  
bones and frolics. For instance,  
there's that little matter of being prop-  
erly brushed and polished with a  
grooming cloth before making impor-  
tant public appearances. And every dog  
must have a nail file and scissors, to  
say nothing of a stripping comb if he's

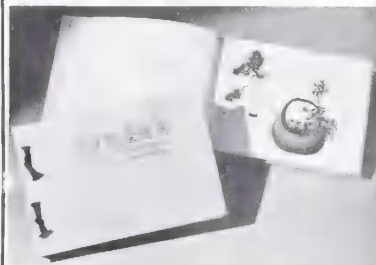


such as the two shown above. As a  
matter of fact, though they closely re-  
semble leather, they are really made of  
fine Royal Dalton china—ware that  
hardly needs an introduction here. The  
old blackjack jugs have been faithfully  
reproduced in every detail from the  
stitching on down to the lustrous black  
leather finish. Prices: stein, \$3; jug \$6,  
express collect. Dunhill has so many  
original gifts for men and women you  
must be sure to make a pilgrimage to  
the new shop. In the silver department  
there are authentic antiques to delight  
the collector's heart, and in the glass-  
ware section an assortment of modern  
crystal fit for the table of the most  
sophisticated hostess. As for smoking  
requisites, there is no want left unfilled.

that kind of dog. A face towel is a  
handy thing to have; special soap and  
dry cleaning powder are necessities. Of  
course, no well bred dog engages in  
fisticuffs, but—just in case—Sherley's  
First Aid Kit helps remove the evi-  
dence. As for fleas—we'll dispose of  
that subject quickly with Pulvex dust-  
ing powder. All included in a very  
doggy tan whipcord case with check-  
ered lining, waterproof inside and out.  
Many tips have been offered to master  
and mistress to add comfort to jour-  
neys, but little has been suggested for  
the family pet. That's why we hurried  
to photograph this well-fitted case be-  
fore the summer migration begins. At  
Abercrombie & Fitch, Madison Avenue at  
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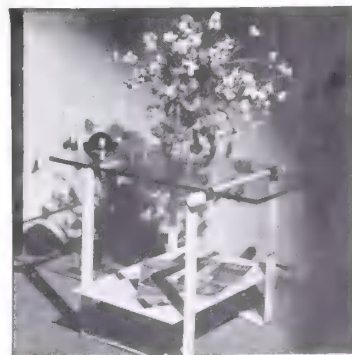
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1 Platter, 17½ in.	4.50		
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**13** Again we herald the dark note in linens. This time, black and gray in bold modern theme in striking contrast to a white background. And, before we proceed further, these luncheon mats have been amusingly termed the "Let 'Em Eat Cake" set. The reason why, we're not prepared to say. Your guess is as good as ours. A bit of news: the doilies are designed so that they can be placed on the table in irregular



**15** If the depression taught us "it's the little things in life that count," we also learned that it's the little things in decoration that often are important. All of which is by way of saying that if you can't afford to buy all the new furnishings and fripperies for which your soul hungers and thirsts, why not indulge in some of the little things? Even a few posies take on an air of luxury when arranged in these



Make up while you're lolling in tub—or read the latest book while you relax. Our new Bath Tray makes this possible.

It has tilting mirror, of heavy plate glass, 8" x 10", with shelf for cosmetics. Serves as a book rest, too.

Wood frame with perforated metal tray holds bath accessories. 30" long, 9" wide, with suction cups to grip wall. Peach, green, white, blue, ivory. \$6.00.

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**Hammacher, Schlemmer**

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THE HOUSE OF FINE HOUSEWARE

fashion, because the design lends itself to such placing, thus defying convention. The set, made of hand-blocked linen, consists of nine place plate doilies and one doily for the center with two smaller ones for end pieces, twelve in all. Designed by Marguerita Mergentime and may be purchased from her studio at 285 Central Park West, \$12 complete set, express prepaid.

distinctive silver flower holders, especially if used with a crystal bowl or vase as decoration on a dining table set with clear crystal. Ovington Bros. Co., 437 Fifth Avenue, have the holders in floral and Chinese Chippendale patterns. The water lily holder is \$4.50; the rose, \$5.00; Chinese, \$3.50; all express collect. There are holders in larger sizes also, in these and similar designs.

**14** It's called "Lazybones," and the long curved lines and cartridge upholstery are an invitation to lounge. So, after all, there is something in a name. The head pillow, filled with Kapok, is adjustable to varying statures, insuring the maximum of comfort. The sturdy but exceptionally light-weight frame of northern birch comes in six finishes—sunset yellow, green, brown, white, black or maple. Coverings of

**16** Yes, there's a reason for our tired droop. We've been searching and searching for portable metal stands for trays—the kind from which wines and liqueurs, and even the ubiquitous cocktail, might be served. Somehow or other, repeal seems to have caught the makers of such things napping, or else we've been looking in the wrong places. But snooping one day in all the fascinating corners of the Ham-

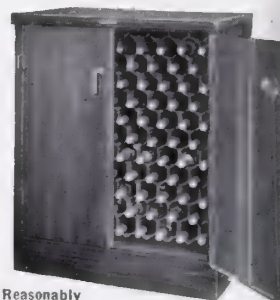


brilliantly colored hand-processed duck fabrics, washable and water-repellant, make this an ideal porch or lawn chair. For those less lazy, it comes without the demountable footrest and the separate body and footrest pads. This piece and matching ones, making a complete set, were designed by Lucille Guild. We ran across the chair at Bloomingdale Bros., Inc., Lexington Avenue at Fifty-ninth Street, priced at \$29.98, express collect.

macher, Schlemmer & Co. shop at 145 East Fifty-seventh Street we came upon our reward—a really handsome oblong, silver-plated tray with convenient man-size handles, set on a separate folding base of chromium. The tray is 25" long and 19" wide, and the complete stand is 28" high. The base is mounted on rollers so it can be wheeled easily from room to room or brought out on the porch later in the season. Priced at \$59.85, express collect.

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## New Roses

From the many new Roses brought forth recently, we highly commend a limited number. These have been thoroughly tested, have proved to be strong growers and good bloomers. They will be distinct additions to the Rose gardens of America.

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Catherine Kordes. Scarlet, shading to pink. \$2.  
Conqueror. Saffron yellow, flushed orange. \$1.50.  
Heinrich Wendland. Nasturtium-red and yellow. \$1.50.

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Autumn. Bright yellow, streaked red.	Golden Dawn. Bright yellow.
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Director Rubio. Light red.	Marie Maass. Ivory white.
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E. J. Ludding. Reddish coral.	Richard E. West. Light yellow.

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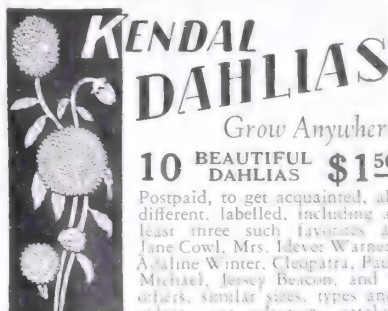
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## Dirt Gardening On A Roof Top

CONTINUED FROM PAGE 52

florist, nurseryman or seedsman who knows his aerial gardens. You will save yourself money and disappointments if you take expert counsel at the start. We have done so in preparing the planting lists that follow, submitting the material to Mrs. Margaret Compton of Irene Hayes, Inc., for editing and approval.

FIRST OF ALL, the vines and background planting:

### VINES

**MOON VINE.** A fast grower, 6 feet first summer. Use trellis. Very heavy at top; growth scant near roots, therefore low planting necessary in front. Plant early in April; needs full sun. Guard against white aphids. Blossoms open about 8 p.m. Three-foot plants cost \$.35 to \$.50.

**FLEECE VINE** (silver lace: polygonum auberti). Fast grower, 6 to 8 feet first summer. Requires trellis. Scant growth near roots: shower of white blossoms at top. Plant early in April; needs full sun. Allow at least 12 inches for roots, preferably 18 inches. Blossoms about July. Costs from \$.50 to \$.75 per root.

**BOSTON IVY** (ampelopsis veitchi). Slow grower, 3 to 4 feet first year. No trellis needed as it clings to cement wall. Likes sun or shade. Leaves turn deep red in autumn: winters well. Costs \$.75 to \$1 per root.

**CLEMATIS PANICULATA.** Bushy grower at bottom with shower of blossoms. Needs strong trellis or fence and should be tied with string. Requires deep planting, 18 inches if possible. Plant in April; likes lime and full sun. Blooms in August and September. Costs \$.95 per root.

**BITTERSWEET** (celastrus scandens). Needs trellis: plant at least 12 inches deep. Grows in both sun and shade. Yellow flowers in June and orange berries in autumn. Costs \$.95 per root.

**MORNING-GLORY.** Needs full sun.

**DUTCHMAN'S PIPE.** A fast grower.

**EVONYMUS RADICANS.**

### BACKGROUNDS

**CALIFORNIA PRIVET.** A most satisfactory and economical background; have boxes as deep as possible. Winters well and leafy out early in spring. Attractive effects can be gained by varied clipping, alternating pyramids and globes of privet at points of interest. On a parapet it makes a fine windbreak for small plants placed in front of it.

**ENGLISH IVY.** Clings to masonry and needs no trellis. Makes a glossy green background, growing well under adverse conditions and in shade.

**EVERGREENS.** Various types make good summer windbreaks, but do not winter well; hence they are not economical.

The planting calendar for the flower boxes may now be considered specifically. From April through October there are almost as many ways for the sky gardener to keep busy as for her earth-bound colleague. If, however, you are starting your roof garden now, April will be a lean if busy month. For all the early spring bulbs must be in by the preceding fall, and the hedges and backgrounds, started in April, will scarcely be themselves before midseason. At any rate, April 15 should see all your backgrounds and hardy windbreaks rooted and all the boxes painted and in order with their soil prepared. And here is the program:

### APRIL

**ENGLISH DAISIES, PANSIES** and **VIOLAS** will carry on through April into May. Among the latter Little Gem, Yellow Queen and Arkwright Ruby are excellent. For color we suggest **LOBELIA** in two varieties: Emperor, with bronze leaves and deep blue blossoms, and Gracilis Blue, a spreading type with ultramarine blue flowers which is especially fine for edging. Lobelia Hamburgia, a sky blue flower with white center: of hanging habit. Full sun required; must not be under awning.

**VERBENAS** in red, white or mauve, suggested for planting back of lobelia. Plants purchased ready to set out; full sun required. Will bloom until frost if blossoms are picked.



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WHITE FIELD DAISIES, back of verbenas, will bring the flower bed up to the height of the average parapet. Through August; full sun.

### LATE MAY, JUNE

PETUNIAS are most economical and profuse bloomers. Full sun needed. Get balcony petunias for hanging over boxes or parapets informally; Rosy Morn (pink) and Elks Pride (deep purple) give fine color contrast. Single fringed petunias, bought in pots, bloom lavishly until end of August. Full sun needed.

YELLOW DAISY (anthemis tinctoria) is very decorative and flowers freely. Plant in June in full sun.

Blue ACERATUM for good contrast.

NEMOPHILA, light blue, for edging.

PORTULACA, mixed or in any specified color for edging; full sun.

ALYSSUM, white, yellow or mauve, needs full sun; scraggly by August.

ZINNIAS, gorgeous in color, need full sun at all times; will withstand heat and drought very well, in either dwarf or giant size. Need low planting in front for good effect.

CALENDULAS and MARIGOLDS, either dwarf or giant size, need full sun. They are determined growers.

ASTERS in all colors, low-growing.

### JULY

Annual CHRYSANTHEMUMS bloom from the middle of July until frost, requiring full sun. Eldorado and Neville are excellent varieties. There are other annuals to bring color for July that are easily raised from seed: COREOPSIS, a yellow daisy with a dark center, from July to October; annual LARKSPUR; PHLOX; ANCHUSA; CALENDULAS; Chinese DELPHINIUM.

NIUM, both for June and July; PORTULACA as a filler-in, good until frost; CANDYTUFT for edging. All these need full sun.

### AUGUST

This month will be gay and bright with the flowers that have carried on from June and July, but they must be watered daily. By the middle of the month lobelia will be practically gone and field daisies will have but little bloom left, although making clumps of greenery. Petunias, calendulas, asters, verbenas, portulaca, candytuft and alyssum go merrily on until frost.

### SEPTEMBER

There will still be many flowers left in the beds if the water has been regularly attended to. The question for this month is: what to take indoors for the winter? If English ivy, begonias and Boston ferns are decided on, the best time to take up and repot them for the house is the latter part of September. Mix fresh soil and leave pots on the porch for at least two weeks, with careful watering before bringing indoors.

ONE FINAL WORD about the bulbs you didn't plant last fall. These should be planted well below the surface by next November 15 for bloom early the following spring. After the first frost, cover the beds with straw, laced in place with string. In planting, remember that daffodils and jonquils are the tallest, cottage tulips next. Then come hyacinths, with crocuses, chionodoxa and snowdrops for borders and filling. They must be taken up in May to make room for summer plants. Dry them in the sun, remove all leaves, and put away in sand in a cool dry place for replanting the next fall. Bear in mind that under such a schedule tulips, jonquils and hyacinths will last but two years.

ELLEN D. WANGNER  
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## Country Colonial

CONTINUED FROM PAGE 46

of three separate sections piled one on the other.

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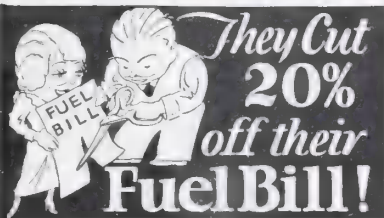


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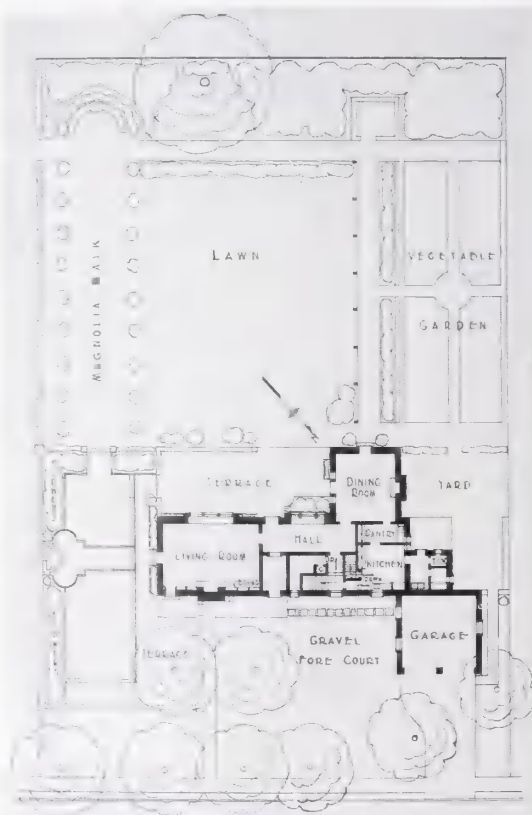
CONTINUED FROM PAGE 62

garden proper. It begins at the very edge of the flagged terrace, which itself prefaces dining room, living room and hall. Originally, when garden and house were planned, the base was a perfectly unimaginative double city lot with some fine old trees in front. The house was placed as near the front boundaries as possible in order both to profit by the decorative value of the trees and, most of all, to allow as large and unbroken a vista as possible for the garden. Smooth lawn lies immediately in front of the terrace. At the left are two styrax japonicas. Beyond the portal formed by these trees is a magnolia walk which runs the whole depth of the grounds. Toward the far end the trees have been planted almost imperceptibly closer together with the happiest effect on the perspective.

ANOTHER DEVICE, BOTH decorative and highly practical, is the use of raised beds. Slabs of flagstone, two thirds of their length in the ground, make a re-

taining wall that at once frames the beds and makes it possible to sit on the edge and work in them without discomfort. A still further stamp of Mrs. Platt's ingenuity is the use to which she has put honeysuckle. She has planted it all along one of the retaining walls and then trimmed it close. The result is wholly delightful.

A WALL FOUNTAIN marks the center of this garden room, and around its edge are pots of pink geraniums, pansies and lilies. In two of the large pots pink and white geraniums are mixed. Light blue iris, salmon pink poppies and blue laceflower are in one bed. Pansies, ageratum, phlox, delphinium, primroses, azaleas, petunias, English daisies, verbenas, candytuft, heliotrope, pinks, lobelias and spiraea fill the others. Facing the magnolia walk at the garden's far end, under the great oak tree which spreads over the garden wall, garden chairs, tables and benches are placed. The house forms the farther wall.



Ground plan—home of Mrs. Charles Platt, III

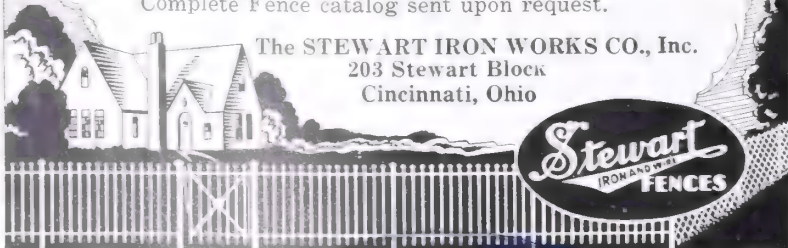
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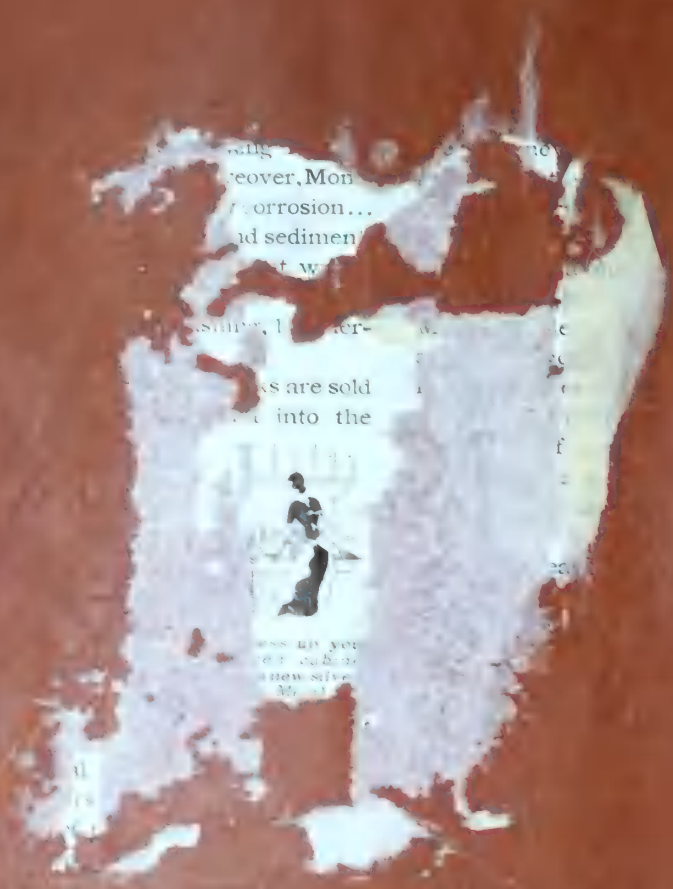


MAY 1934

PRICE 35 CENTS

40 cents in Canada





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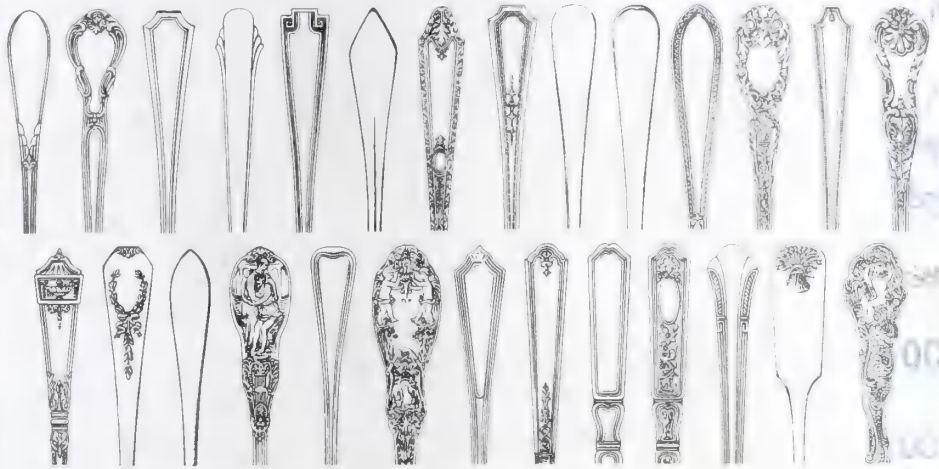
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# Your choice for life...



On the threshold of a new life... a new home... new things! What a thrill that they are yours. And of all you acquire... only one thing, very likely, will remain with you daily throughout your whole life. It is your sterling.

Look well... consider carefully... and you will inevitably choose Gorham Sterling. For this is acknowledged the finest sterling in the world, with true art in its designs... and faultless in workmanship. It is this real art and craftsmanship that have made Gorham the world's premier silversmith.

The prestige of Gorham extends everywhere. Every guest you ever have will recognize your Gorham as the finest in silver. How gratifying that you can start with the Gorham pieces you wish now (enough for eight is usual) and can add to them 25... 50... 75 years from now. And only in Gorham Sterling is there a choice from 27 patterns... each authentic... impeccably correct.

It is important today to choose everything well... but nothing is so important to you as sterling... your daily companion for life.

AMERICA'S LEADING SILVERSMITHS. MAKERS OF EVERYTHING IN  
STERLING SILVER, BRONZE & GOLD. SPECIAL COMMISSIONS SOLICITED.

# Gorham




The **GORHAM** Company  
Providence, Rhode Island... SINCE 1831

## STERLING

SPECIAL TO OWNERS OF VERY OLD GORHAM PATTERNS  
No special die-charge for orders received to July 31 for  
October delivery only. Order whatever you need now.





# THIS MATCHMAKING *began* 100 YEARS AGO



*A Little Guide  
to Bedroom Decorations  
Sent Free*

This attractively illustrated book describes six of the most popular bedroom styles and offers practical help in bedroom decoration. It will be sent free on request. Address: Louisville Bedding Company, Incorporated, Louisville, Ky.

**M**ORE than likely your great grandmother or her mother had a *Solomon Puzzle* quilt in her hope chest. Maybe she called it the *Drunkard's Path*, but, certainly, it was one of the most popular of all quilt patterns and in the old days many happy hours were spent matching the color and the carefully cut pieces. Few of this season's brides will have the good luck to inherit an antique quilt. But, fortunately, the beloved old designs have been preserved and are beautifully revived in *Olde Kentucky Quilts*.

New housekeepers and housekeepers who are renewing their decorations are delighted to find that not only are the famous old designs recreated in *Olde Kentucky Quilts*, but the *Olde Kentucky* trio, consisting of quilt, ruffled bedspread and ready-to-hang draperies, offers the solution to all problems of bedroom decoration. Choose from many beautiful designs in tub-fast colors. The prices are moderate. Ask your dealer to show you *Olde Kentucky Quilts* and ensemble or write: LOUISVILLE BEDDING COMPANY, Incorporated, Louisville, Kentucky

## *Old<sup>e</sup> Kentucky Quilts*



FRANCIS FIRST

*Exquisitely Ornamented*

# Sterling Designs IN AMERICA



## *Selected Jewelers*

OF AMERICA





THESE ARE THE

Selectea

AT ANY OF THESE FINE SHOPS IN THE LARGER TRADING CENT

#### ALABAMA

Birmingham  
Bromberg & Co.  
Jobe-Rose Jewelry Co.  
Mobile  
Julius Goldstein & Son, Inc.  
Herpin & Pierce  
Montgomery  
Klein & Son

#### ARIZONA

Phoenix  
I. Rosenzweig  
Tucson  
Greenwald & Adams

#### ARKANSAS

Fort Smith  
John Fink Jewelry Co.  
Little Rock  
Chas. S. Stiff Co.

#### CALIFORNIA

Los Angeles  
Robert Anstead  
Barker Brothers  
Brock & Co.  
Donavan & Seamans Co.  
Pasadena  
J. Herbert Hall Co., Inc.  
San Diego  
J. Jessop & Sons, Inc.  
San Francisco  
S. & G. Gump Co.  
Shreve & Co.  
Shreve, Treat & Eacret

#### COLORADO

Colorado Springs  
Mahan Jewelry Co.  
Frank M. Truby  
Denver  
Bohm Allen Jewelry Co.  
Daniels & Fisher Stores Co.  
A. J. Stark & Co.

#### CONNECTICUT

Bridgeport  
Davis & Hawley Co.  
G. W. Fairchild & Sons, Inc.  
Greenwich  
W. D. Webb  
Hartford  
Henry Kohn Sons, Inc.  
Philip H. Stevens Co.  
New Haven  
S. H. Kirby & Sons, Inc.  
New London  
L. Lewis & Co.  
Norwich  
John & George H. Bliss, Inc.  
Waterbury  
John R. Clayton Co.  
M. W. Hall

#### DELAWARE

Wilmington  
Baynards, Inc.  
Millard F. Davis

#### DIST. OF COLUMBIA

Washington  
Dulin & Martin  
Galt & Bro.  
R. Harris & Co.  
Kahn  
Woodward & Lothrop

#### FLORIDA

Jacksonville  
Jacobs Jewelers, Inc.  
Pensacola  
Elebash Jewelry Co.  
Tampa  
Trice-Bernhard Jewelers

#### GEORGIA

Atlanta  
C. S. Bennett  
Davison-Paxon Co.  
Myron E. Freeman & Bro.  
Maier & Berkele, Inc.  
Augusta  
L. J. Schaul & Co.  
William Schweigert & Co.  
Columbus  
C. Shomburg & Son  
Macon  
Williams Jewelry Co.  
Savannah  
Koch's Jewelry Store

#### IDAHO

Pocatello  
Harrison Jewelry Co.

#### ILLINOIS

Bloomington  
Clyde V. Noble  
Champaign  
The Rose Shop  
Wuesteman-Wallace  
Chicago  
Marshall Field & Co.  
Hipp & Coburn Co.  
Lebolt & Co.  
C. D. Peacock  
Spaulding-Gorham, Inc.  
Danville  
Overstreets  
Evanston  
Cellini Shop  
Grayville  
Fred Schoenman  
Moline  
C. I. Josephson  
Peoria  
Goldstein Jewelry Co.  
Quincy  
August Jacobs  
Odells & Co.  
Rockford  
W. D. Anger  
Dwyer & Anderson  
Springfield  
J. Ralph Tobin & Son

#### INDIANA

Evansville  
Bitterman Bros.  
Kruckmeyer & Cohn  
Fort Wayne  
Robert Koerber  
Indianapolis  
Charles Mayer & Co.  
Julius C. Walk & Son  
Muncie  
Jewel Shoppe  
Richmond  
Jenkins & Co.  
So. Bend  
George H. Wheelock & Co.

#### IOWA

Burlington  
Edward Rapp  
Cedar Falls  
Chase's Jewelry Store  
Cedar Rapids  
Boyson Jewelry Co.  
Siebke & Taylor Co.  
Des Moines  
S. Joseph & Sons  
Plumb Jewelry Store  
Dubuque  
Berg-Arduser Co.  
Keese & Butler  
Iowa City  
John Hands & Son  
George P. Hauser  
LeMars  
Willings' Jewelers  
Sioux City  
Thorne & Co.  
Waterloo  
James Black Dry Goods Co.  
Davidson Company  
Fessler & Co.

#### KANSAS

Atchison  
Herbert Ham Jewelry Co.  
Emporia  
Fort Jewel Shop  
Lawrence  
Sol Marks & Son  
Leavenworth  
E. H. Lavery Jewelry Co.  
Topeka  
Wolf's Jewelers  
Wichita  
Levitt Jewelry Co.

#### KENTUCKY

Frankfort  
M. A. Selbert  
Lexington  
Victor Bogaert Co.  
Louisville  
R. Baude Co.  
Geiger & Ament  
Lemon & Son  
Vic Lorch & Sons  
Maysville  
Patrick J. Murphy  
Charles W. Traxel & Co.  
Paris  
Shire & Fithian

#### LOUISIANA

Franklin  
Isaac Popkin  
New Orleans  
Coleman E. Adler & Sons  
Hausmann  
Shreveport  
Flournoy & Harris

#### MAINE

Bangor  
W. C. Bryant & Son, Inc.  
Lewiston  
George V. Turgeon & Co.  
Portland  
Carter Bros. Co.  
J. A. Merrill & Co.  
George T. Springer Co.

#### MARYLAND

Baltimore  
James R. Armiger Co.  
A. H. Fetting Co.  
Hennegon-Bates Co.  
Samuel Kirk & Son  
Hagerstown  
Milton Kohler & Sons

#### MASSACHUSETTS

Amesbury  
Harvey B. Locke  
Boston  
Bigelow Kennard & Co., Inc.  
Hodgson, Kennard & Co., Inc.  
Thomas Long Co.  
McAuliffe & Hadley  
Reagan, Kipp Co.  
Shreve, Crump & Low Co.  
Smith Patterson Co.  
A. Stowell & Co., Inc.  
Trefry & Partridge  
Brockton  
Gurney Bros. Co.  
Fall River  
Mason & Dube  
Fitchburg  
S. M. Nathan  
O. S. Rice & Co.  
Gardner  
Smith & Leavitt  
Lowell  
Prince Cotter Co.  
New Bedford  
Poor Bros.  
Quincy  
William A. Lamb  
Pettengill's Jewelry Store  
Salem  
Daniel Low & Co.  
Springfield  
Hall Galleries  
W. F. Robinson  
True Bros., Inc.  
Taunton  
Louis G. Beers  
Woburn  
Smith & Varney  
Worcester  
Chapin & O'Brien  
F. A. Knowlton, Inc.  
Lundborg & Co., Inc.  
Moulton Jewelry Co.

#### MICHIGAN

Ann Arbor  
Arnold & Co.  
Battle Creek  
John K. Godfrey Co.  
Mae Dorsey Hicks Jewelry Shop  
Bay City  
Herman Hiss & Co.  
Byron T. Linsea  
Detroit  
Traub Bros. & Co.  
Charles W. Warren & Co.  
Wright, Kay & Co.  
Flint  
Wethered-Rice Co.  
Grand Rapids  
J. C. Herkner Jewelry Co.  
Jos. Siegel Jewelry Co.  
Jackson  
W. W. Bugg  
Kalamazoo  
Miron D. Ellis  
Lansing  
Cardy Jewelry Co.  
Muskegon  
A. Krauthaim  
Port Huron  
Seeley E. Mosher  
Saginaw  
J. A. Schirmer & Sons  
Herbert S. Siebel

#### MICHIGAN (Cont.)

Sturgis  
Henry E. Scattergood

#### MINNESOTA

Duluth  
Bagley & Co.  
Hastings  
Frederick H. Otto  
Minneapolis  
J. B. Hudson Company  
S. Jacobs & Co.  
Weld & Sons  
R. G. Winter Co.  
Moorhead  
Oscar C. Martinson  
Rochester  
Robert A. Orr Jewelry Co.  
Weber & Judd Gift Shop  
St. Paul  
Otto H. Arosin Co.  
Henry Bockstruck Co.  
E. A. Brown Co.  
Bullard Bros. Co.  
Winona  
Allyn S. Morgan

#### MISSISSIPPI

Jackson  
A. Bourgeois  
Meridian  
Strauss & Lerner Jewelry Co.

#### MISSOURI

Canton  
Frank H. Gross  
Columbia  
Lindsey's Jewelry Store  
Kansas City  
Jaccard Jewelry Corp.  
T. M. James & Sons China Co.  
Oppenstein Bros.  
Mexico  
Picher Jewelry Co.  
St. Joseph  
Kirkpatrick Jewelry Co.  
St. Louis  
John Bolland Jewelry Co.  
Heffern-Neuhoff Jewelry Co.  
Hess & Culbertson Jewelry Co.  
Maschmeyer-Richards Silver Co.  
Mermod, Jaccard & King  
Selle Jewelry Co.  
Springfield  
Fayman's

#### MONTANA

Butte  
Leys Jewelers  
Helena  
Charles H. Pratt

#### NEBRASKA

Fremont  
Grover Spangler  
Lincoln  
Charles W. Fleming  
Nebraska City  
Ernstene & Wolf  
Omaha  
C. B. Brown Co.

#### NEVADA

Reno  
Herz & Bro.

#### NEW HAMPSHIRE

Concord  
N. C. Nelson Co.  
Manchester  
John B. Varick

#### NEW JERSEY

Atlantic City  
Robert T. Chapman  
Montclair  
Henke's, Inc.  
Newark  
L. Bamberger & Co.  
Wiss Sons, Inc.  
New Brunswick  
Mueller & New  
Paterson  
Peter E. Drew  
Meyer Bros., Inc.  
Wolfhegel & Co., Inc.  
Salem  
Wheeler & Son  
Trenton  
Fort & Goodwin, Inc.

#### NEW MEXICO

Albuquerque  
Frank Mindlin Co.  
Carlsbad  
McCoy's Jewelry Store

HEPPELWHITE

A New Salad Dish



# Jewelers

OF AMERICA

YOU WILL BE SHOWN SETTINGS OF REED & BARTON STERLING SILVER

## NEW MEXICO (Cont.)

Roswell  
Huff's Jewelry Store  
Santa Fe  
S. Spitz Jewelry Store

## NEW YORK

Albany  
John Fuhrman  
Marston & Seaman  
VanHeusen, Charles Co., Inc.  
Auburn  
Miles L. Hanlon  
Batavia  
Francis & Mead  
Buffalo  
T. & E. Dickinson & Co.  
Harlow K. Hammond  
Hodgins Co., Inc.  
T. C. Tanke, Inc.  
Treasure Island Shop  
Elmira  
James E. Swarthout & Co.  
Glens Falls  
William T. Achenbach  
Hudson  
Isaac Joseph  
Jamestown  
Eugene F. Bassett  
Kenmore  
Moeloth & Hofert  
Lockport  
Harry Hamill  
Medina  
Weber's Jewelry, Inc.  
Newburgh  
W. C. Cornell Co.  
New York City  
Black, Starr & Frost-Gorham  
Brand-Chatillon Corp.  
Cartier, Inc.  
Ovington's Gift Shop  
Reed & Barton  
George H. Schumann, Inc.  
Udall & Ballou  
Raymond G. Yard, Inc.  
Niagara Falls  
Max H. Elbe  
Rochester  
Klee & Groh  
E. J. Scheer, Inc.  
Sibley, Lindsay & Curr Co., Inc.  
Sunderlin Co., Inc.  
Tice & Gates  
Schenectady  
Charles Bickelmann  
Clark & McDonald  
Syracuse  
Arthur B. Frost  
H. J. Howe, Inc.  
Stetson & Crouse  
Troy  
Sim & Company  
Utica  
Frederic W. Roedel  
W. B. Wilcox Co., Inc.  
Jos. Wineburgh & Sons  
Yonkers  
Guterman & Cooper  
**NORTH CAROLINA**  
Charlotte  
Garibaldi & Bruns  
John M. Little  
Durham  
Jones & Frasier Co., Inc.  
Greensboro  
Schiffman's  
Hendersonville  
Leona Allen Young  
Lexington  
Starnes Parker Miller Co.  
Norton-Salem  
V. T. Vogler & Son  
**NORTH DAKOTA**  
Grand Forks  
E. A. Arhart & Co.  
Frank Waterbury Co.  
Kenmare  
Edward H. Gross  
**OHIO**  
Akron  
W. J. Frank Co.  
Chillicothe  
Henn & Henn  
Cincinnati  
Loring Andrews Co.  
Frank Herschede Co.  
George H. Newstedt Co.  
Cleveland  
Webb C. Ball Co.  
Cowell & Hubbard Co.

## OHIO (Cont.)

Columbus  
Argo & Lehne  
Harrington Co.  
Carl Koch Co.  
Lichtenberg's  
Dayton  
Hughes & Neubauer  
Prinz & Estelle  
Defiance  
Walter J. Linhardt  
Delaware  
B. Yehley & Son  
Springfield  
Hofman-Green Jewelry Co.  
Toledo  
Broer-Freeman Co.  
Norman Hascall & Son  
Youngstown  
Raymond Brenner  
Frank M. Powers  
**OKLAHOMA**  
Ada  
J. R. Duncan  
Ardmore  
Dave Strasmick  
Blackwell  
McGee Bros.  
Chickasha  
James W. Owsley  
Cushing  
N. C. McCoy  
Durant  
Fred J. Harle  
Oklahoma City  
Rosenfield Jewelry Co.  
Ponca City  
M. O. Stanley Jewelry Store  
Tulsa  
Miss Jackson's Shop  
Sanders Rones  
**OREGON**  
Portland  
A. & C. Feldenheimer  
Frank A. Heitkemper  
Salem  
Pomeroy & Keene  
**PENNSYLVANIA**  
Allentown  
E. Keller & Sons  
Altoona  
W. F. Sellers & Co.  
Bradford  
Hyman R. Rogalsky  
Butler  
R. E. Kirkpatrick  
Carbondale  
Frank E. Burr  
Easton  
Arthur B. Bixler  
Erie  
Richard H. Beyer  
Herman T. Jarecki  
Greensburg  
Furtwangler's  
Harrisburg  
C. Ross Boas  
Johnstown  
Penn Traffic Co.  
Lancaster  
Appel & Weber  
New Castle  
Mather Bros. Co.  
Oil City  
Dickinson's Jewelry Store  
Harvey Fritz  
Philadelphia  
Bailey, Banks & Biddle Co.  
J. E. Caldwell & Co.  
S. Kind & Sons  
Pittsburgh  
Grafner-Brothers  
Grogan Company  
Hardy & Hayes Co.  
Heeren Brothers Co.  
J. R. Reed & Co.  
John M. Roberts & Son Co.  
Terheyden Co.  
W. W. Wattles & Sons Co.  
Pottstown  
Samuel Fuerman  
Pottsville  
Jacob M. Clawson  
Reading  
Frank Tyack & Son  
Warren  
A. C. Kirberger & Son  
Wilkes-Barre  
Frank Clark  
Jerome Meyer & Sons  
York  
R. F. Polack

## RHODE ISLAND

Newport  
Edwin C. Blaine, Inc.  
Providence  
Tilden-Thurber Corp.  
Weybosset Jewelry Co.

## SOUTH CAROLINA

Charleston  
James Allan & Co.  
W. P. Cart Company  
Columbia  
Sylvan Bros.  
Greenville  
Walter H. Keese & Co.

## SOUTH DAKOTA

Aberdeen  
Charles A. Sauer  
Sioux Falls  
Smith Jewelry Co.  
Watertown  
Charles F. Halbkat

## TENNESSEE

Chattanooga  
W. F. Fischer & Bro. Co.  
Knoxville  
Hope Bros. Co.  
Cushing  
Kimball's  
Memphis  
George T. Brodnax  
Nashville  
Jensen & Jack  
B. H. Stief Jewelry Co.

## TEXAS

Abilene  
Clyde M. Presley  
Amarillo  
Hugh F. Whitcomb  
Athens  
M. & N. Stirman  
Austin  
J. A. McKinnon & Co.  
Steffox Co.  
Beaumont  
Beaumont Loan Co.  
Bryan  
Caldwell's Jewelry Store  
Corpus Christi  
Taylor Bros.  
Dallas  
Linz Bros.  
El Paso  
Feder's Jewelers  
W. T. Hixson Company  
Holdsworth & Pearce  
Ft. Worth  
Haltom's  
Galveston  
Robert M. Tschumy  
Greenville  
King's  
Taylor Bros.  
Haskell  
R. A. Crowell  
Houston  
Corrigan, Inc.  
J. L. Mitchell Jewelry Co.  
J. J. Sweeney Jewelry Co.  
Huntsville  
Westmoreland's Jewelry Store  
Laredo  
Milton & Brewer  
Longview  
R. S. McCarty  
Lubbock  
Anderson Bros. Jewelry Co.  
B. F. King's Jewelry Shop  
Marshall  
Pelz Jewelers  
Mexico  
L. S. Patterson  
Mineral Wells  
J. E. Johnson Jewelry Co.  
Palestine  
P. A. Kolstad  
Port Arthur  
Shelton H. Wellborn  
San Angelo  
Holland Jewelry Co.  
San Antonio  
E. Hertzberg Jewelry Co.  
P. J. McNeel Jewelry Co.  
Seguin  
H. Krezdorn & Son  
Texarkana  
Hack's  
Tyler  
Dickason-Girard Jewelry Co.  
Pratt Jewelry Co.

## TEXAS (Cont.)

Waco  
T. A. Armstrong  
Wichita Falls  
Kruger Jewelry Co.

## UTAH

Ogden  
J. S. Lewis & Co.  
Salt Lake City  
Boyd Park  
Leyson-Pearsall Co.

## VERMONT

Brattleboro  
Vaughan & Burnett, Inc.  
Burlington  
F. J. Preston & Son  
Rutland  
F. B. Howard

## VIRGINIA

Charlottesville  
Keller & George  
Danville  
Hodnett & Speer Co.  
Lynchburg  
D. B. Ryland & Co.  
Norfolk  
D. P. Paul Co.  
Richmond  
J. F. Kohler & Sons  
Miller & Rhoads  
Schwarzschild Bros.  
Roanoke  
Henebry & Son  
Moose & Bent  
Arthur S. Pfeuger  
Staunton  
H. L. Lang & Co.

## WASHINGTON

Seattle  
L. Friedlander  
Hardy's  
L. W. Suter  
Victor Jewelry Co.  
Spokane  
George R. Dodson  
Tacoma  
Mahncke & Co.

## WEST VIRGINIA

Charleston  
EisenSmith Jewelry Co.  
Harry S. Womelsdorf  
Huntington  
C. F. Reuschlein  
Parkersburg  
R. D. Buttermore  
J. Wetherell & Sons  
Wheeling  
Charles N. Hancher Co.

## WISCONSIN

Appleton  
Fischer's Jewelry Store  
Morris Spector  
Eau Claire  
Fleming Bros.  
Green Bay  
William J. Brice  
LaCrosse  
Glynn Cremer  
George B. Rose  
Madison  
O. M. Nelson & Son  
E. W. Parker  
Milwaukee  
Alsted-Kasten Co.  
Bloedel's Jewelry  
Bunde & Upmeyer Co.  
Louis Esser Co.  
Jones Neverman, Inc.  
Rank & Mottram Co.  
William H. Schwanke  
Richard Seidel  
Oshkosh  
J. F. Krumrich Co.  
Racine  
Doering Jewelry Co.  
Sheboygan  
A. Imig Sons Co.  
Watertown  
W. D. Sproesser Co.  
Waukesha  
Estberg & Sons  
Wauwatosa  
Henry Wandt

## WYOMING

Cheyenne  
Arnold E. Brindler  
J. Burri Jewelry Co.



*A delightful Jack Shepard*  
COFFEE SERVICE



ROMAINE

THERE is probably a Selected Jeweler in your own locality. If not listed here, write us for his name. REED & BARTON, Taunton, Massachusetts





#### MANHATTAN COCKTAIL

1 part Italian Vermouth  
3 parts Spring Garden Rye  
Shake, strain and add Cherry

# Manhattan Cocktail

At the fashionable places today, the Manhattan cocktail is again the correct aperitif, just as it was in the days of Martin's, Sherry's and the old Beaux Arts when it was made with authentic Spring Garden Rye. Aging for you through all the slow years in charred white oak barrels, this fine whiskey now comes to you in a mellow blend which has taken on added character and distinction.

PENN-MARYLAND COMPANY, INC.  
52 William St., New York

## Rye

Back through the generations, the name of SPRING GARDEN has been known and highly cherished among Rye whiskies. And now its fine flavor and quality come to you in a rich blend eminently worth its price



"Mine Host's Handbook"  
32 pages of information about the use, traditions, and service of fine spirits, with time-honored recipes. Send 10c to Room 1247, Penn-Maryland Company, Inc., 52 William Street, New York



Always ask to see the bottle and look for this emblem. It signifies that the whiskey on which it appears has its quality and purity safeguarded from the distillery to you by one watchful ownership.

This advertisement is not intended to offer alcoholic beverages for sale in any State or community wherein the advertising, sale or use thereof is unlawful.





Be sure to see the specially selected 38-piece set in Trousseau. Your choice of prevent-tarnish roll or chest. This set is an ideal beginning for the bride's Sterling Silver service.

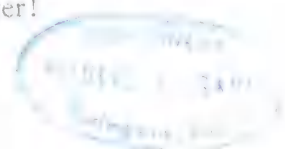
# Trousseau...

## INTERNATIONAL STERLING'S NEWEST PATTERN

HIGH fashion, this year, touches all its new creations with the gracious, romantic sort of beauty that women most adore.

Hattie Carnegie's bridal costume—International's bridal silver—observe how each, in its own way, achieves this selfsame mood of elegance, at once modern and classic.

International Sterling presents Trousseau as the pattern above all others created for the bride of 1934. It is a design of unusual delicacy and charm—well-balanced, well-proportioned. Let your jeweler show it to you. Any bride will fall in love with it at first sight—and live happily with it ever after!





# "I find Camels delightfully Mild"

MRS. POTTER D'ORSAY PALMER  
OF CHICAGO



■ Mrs. Potter d'Orsay Palmer has all the quick grace and verve of the Argentine—before her marriage she was Señorita Maria Eugenia Martinez de Hoz of Buenos Aires. Educated in Switzerland, she lived abroad until her marriage in Paris a few years ago. Her English is as fluent as her Spanish, French and German. Now, while she returns to Europe for her summers, she divides the winter between Chicago, where she has a delightful apartment in the famous Palmer House which was originally built and owned by her husband's grandfather, and their winter home in Sarasota, Florida. She shoots, fishes, swims, loves parties and the American movies, and always smokes Camel cigarettes.

"THEY ARE SO NICE AND SMOOTH"

"And have such good flavor," continues Mrs. Palmer. "The thing I like most about them is that I can smoke as many as I want without getting nervous or jumpy. I do not wonder that so many people smoke them."

More and more people are finding that Camel's costlier tobaccos are

on the nerves. It's nice to know that you don't have to watch how much you are smoking when you smoke Camels. And you will thoroughly enjoy their richness and the smooth, full flavor that never tires your taste... Camels are made from finer, MORE EXPENSIVE TOBACCOS than any other popular brand.



## Camel's costlier tobaccos are Milder





### DOWN THE AISLE OF ROMANCE

Long before the strains of the wedding march greet the eager ears, there are days and weeks of feverish planning and preparation. First harbingers of the high event, the invitations. And following in their train the host of acknowledgments as the tide of gifts sets in. For these, and all important announcements of the occasion, the fine papers from the house of Crane are suited both by tradition and texture. • Crane's Kid Finish is the time-honored choice

for the invitations. It is now offered in Naturel, a warm, white shade, and in three sizes: Royalty, a generous sheet folding once and lending itself to engraving in the larger styles; Park Avenue, enclosing the sheet unfolded; and Westminster, a folded sheet of the English type. Crane's Kid Finish Naturel also affords a handsome background for the bride's monogram or new house address. • MADE IN DALTON, MASSACHUSETTS

*Crane's*  
FINE PAPERS



# CHARAK

## FEATURES

### *The Danbury Table*



The Danbury Table when fully extended measures 45 inches wide by 94 inches long (also smaller size — 40 inches wide by 78 inches long). The name DANBURY has been copyrighted — patent applied for.

## NOW THE TABLES ARE TURNED!

*The* Charak DANBURY is a graceful living room table. It is only twenty-two inches wide, and is, therefore, suitable to



The Danbury Table with drop leaves closed. Size 22 inches by 45 inches. (Smaller size 20 inches by 40 inches)

be set against the wall as a console, or may be placed behind a sofa. With one turn of the swivel top the DANBURY will open to accommodate comfortably six persons for dinner. By the insertion of additional leaves, the table may be

extended to seat twelve — truly a new triumph in originality and workmanship. The Charak DANBURY table is constructed of solid mahogany throughout, with hand-rubbed finish — made with that pride of craftsmanship characteristic of all Charak furniture.



The Danbury Table with drop leaves open. Size 50 inches by 45 inches. (Smaller size 46 inches by 40 inches)

See the apartment exhibit of House Beautiful combined with Home & Field at 444 Madison Avenue, 5th floor.

Charak Furniture is displayed in the library.

See our own exhibit (same address, same floor) of over 400 individual pieces in the 18th Century manner, suitable for living room, bedroom, dining room and hall.

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BOSTON SHOWROOMS · 38 WAREHAM STREET

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## LIST of DEALERS DISPLAYING the DANBURY TABLE

ALBANY, N. Y.	Mayfair, Inc.
BALTIMORE, MD.	C. J. Benson & Co., Inc.
BOSTON, MASS.	Peck & Hills Furniture Co.
BROOKLYN, N. Y.	Abraham & Straus, Inc.
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DETROIT, MICH.	Tuttle & Clark
HARTFORD, CONN.	Sage-Allen & Co., Inc. The Wm. H. Post Carpet Co.
LITTLE ROCK, ARK.	The Antique Shop
LOS ANGELES, CAL.	Bullock's, 7th & B'way J. W. Robinson Co.
NEW BEDFORD, MASS.	The Hawthorne Shop
NEW HAVEN, CONN.	Schmidt's Furniture Shop Wayside Furniture Shops
NEW YORK, N. Y.	B. Altman & Co. W. A. Hathaway Co.
OKLAHOMA CITY, OKLA.	Harbour-Longmire Co., Inc.
PHILADELPHIA, PA.	Strawbridge & Clothier
PITTSBURGH, PA.	Boggs & Buhl, Inc. Colonial Art Furniture Co. Kaufmann Dept. Stores, Inc.
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# Delco Heat's newest Triumph!



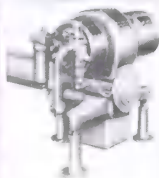
## Heat RISES . . . Delco Heat even improves on this!

Delco Heat takes advantage of all the *natural* laws of heat travel and heat radiation. It doesn't force the heat, but scientifically controls its travel through the heating unit by a unique fin arrangement—utilizing all available heat.



## Make your present heating plant a Delco Heat

There is also a Delco Heat Oil Burner for converting your present boiler or furnace into a completely automatic heating plant. The work is done by factory-trained experts and the cost is remarkably low.



## A HARMONIZED

HEATING PLANT THAT GIVES  
AUTOMATIC HEAT, FASTER  
HEAT, GREATER ECONOMY AND  
YEAR-ROUND HOT WATER

Delco engineers have brought automatic heat to a new pinnacle of perfection and efficiency. They have built into one compact, handsome unit a harmonized, completely automatic oil burning boiler and domestic hot-water heater. This new Delco Heat Boiler combines the famous heat-producing qualities and economy of the Delco Heat Oil Burner with the amazing heat-absorbing efficiency of a remarkably designed boiler.

## Remarkable Heat-Producing Ability!

You know that warm water boils more quickly than cold water . . . you know that your automobile carburetor operates more efficiently on warm air than on cold air. Just so with the Delco Heat Boiler. Air delivered to the burner is "*preheated*" before being mixed with the finely atomized oil. This results in a quiet, radiant, clean flame that produces all the heat possible from every drop of oil.

## Greater Savings in Fuel

The Delco Fuel Control meters the oil so that the mixture of oil and air is *precisely* correct . . . at all times . . . for highest combustion efficiency! Then the heavily insulated cabinet prevents heat from escaping. You can actually hold your hand on the outside when the temperature is 2000 degrees within the combustion chamber.

## Low Cost Plus Easy Payments

Even the first cost of the Delco Heat Boiler is remarkably low. A small down payment installs it in your home. See your local Delco Heat dealer today or send the coupon for complete details. Delco Appliance Corporation, Rochester, N. Y.

# Delco Heat Boiler

DELCO APPLIANCE CORPORATION,  
Subsidiary of General Motors Corporation,  
Dept. D-37, Rochester, N. Y.

Send me all details regarding the new Delco Heat Boiler.

Name . . . . .

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is attested by the Canadian government's official stamp which seals each bottle. In Hiram Walker's London Dry Gin—as well as in all other Hiram Walker products, including several very fine brands of moderately priced blended whiskies, you will find the same inherent qualities which are so evident in “Canadian Club.”

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**RECENT OCCUPANT OF A  
GRAND LUXE SUITE**  
*on the Ile de France*

● Because your original parties at Cannes were the highlights of the Riviera season; because your sojourn abroad convinced the old world, too, that you are the best-dressed woman of today; because, in the brief interval since your return, you have already introduced a new coiffure; and, lastly, because in your constant search for the new and smart, you never make the mistake of measuring excellence by price—we invite you to spend your first unoccupied half-hour in a Chevrolet. You'll make the ever-agreeable discovery that though few cars are so inexpensive, *no* car is quite so well equipped to get you about with ease. Discovery, did we say? Well, it can scarcely be that, since Chevrolet is already firmly established as the smart personal car. But once you've been lulled by the blissful gliding ride, we feel sure that you, despite your penchant for starting trends, will be content to follow. When may we prove our case? CHEVROLET MOTOR COMPANY, DETROIT, MICH.



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MASTER SIX SPORT COUPE

**CHEVROLET**  
**FOR 1934**



A GENERAL MOTORS VALUE





... AND WHEN YOU REACH ATLANTIC CITY



# CANNON SHEETS

YOU'LL FIND

AT THE FINE HOTELS

A BRIDE'S-EYE VIEW of Boardwalk hotels will often give a girl some housekeeping pointers! And all through the honeymoon, your thoughts will fly *forward* . . . to the home you're going to make for him . . . to the presents, all waiting to be fitted into the pattern of your rooms . . . and to your lovely linens: surely the greatest haul a girl ever got from her shower-giving friends! Won't

it be great to Start Out with stacks and stacks of Cannon sheets!

Well, that's what the hotel housekeeper thinks. She's known Cannon *towels* ever since she came with the House, and as soon as Cannon started making sheets, the purchasing agent bought them for her. Up and down the Boardwalk in Atlantic City . . . in fact, up and down this whole country, you'll find Cannon's fine weave and gentle texture and madonna-lily whiteness on the best hotel beds. And Head Housekeepers, who have to keep records on such things, must certainly know that Cannon sheets *are*.

As the well-informed young homemaker, therefore, you'll want to know



that Cannon sheets come in all good grades, both muslin and percale, and in all sizes for all beds. Also that each Cannon sheet is supreme in value in its price-class. . . . And now, You Two, roll along down the seaside and think of *nothing* except today's happiness! Cannon Mills, Inc., 70 Worth Street, New York City.



Orders for handsome initialing and monogramming may be placed with the store where you buy Cannon sheets. Cannon Percale sheet, with its beautiful, fine, close weave (more than 200 threads to the square inch) forms a perfect surface for the most intricate embroidery and will wear and live as all good trousseau linens should!



## The VENETIAN BLIND steps forth with new enchantments

*Probably no other appurtenance of the home has a more glamorous tradition; or has had a more persistent association with the decorative arts and crafts—than the Venetian Blind. History and legend have glorified it. Architecture, through the centuries, has prescribed it. Fashion has steadfastly pronounced its correctness for period or modern settings.*

AND NOW, Pella VENETIAN BLINDS—fresh from the designer's hand—bring out a host of artistic and mechanical improvements in this widely acclaimed form of window shading and ventilating. Made by the makers of the famous RolSCREENS of Pella, these decisively different blinds will intrigue any lover of beautiful window effects. Toward convenience they eliminate many long-standing shortcomings found among their older contemporaries:

No protruding mechanical devices to inject themselves into a thoughtfully planned window motif and jar one's sense of beauty!

No exposed brackets or other unsightly hardware. . . . But a neat metal housing that conceals the tilting and raising mechanism and harmonizes delightfully with window-frame and draperies.

No gaping space between blind and window-head; no clumsy, irregular, leaning or sagging stack of slats when blind is drawn up. . . . But a trim, compact gather that occupies a minimum of space and affords a maximum of light.

No hard-to-operate contrivances; no heavy wear on cords. . . . But a raising-and-lowering means that locks the blind at any point without tying down the cord.

No cumbersome tilting bar. . . . But a unique arrangement for holding slats at any

angle, fully open, or perfectly closed—without "peeking" light lines. Controlled lighting to suit any mood!—soft mellowness during hours of rest and relaxation; full radiance for geniality and activity; complete seclusion when wanted.

Pella VENETIAN BLINDS are easy to install and remove. Entire blind slips into or out of hangers without the use of tools. . . . No trouble to take down for cleaning! And—with all their graceful symmetry and operat-

ing facility, these ultra-modern blinds have the finest of materials; rich finishes; fascinating color combinations—in deep shades or delicate tints. They're gorgeous! . . . The unhesitating choice of architects, interior decorators and home owners under any careful comparison.

WRITE for illustrated descriptive literature on "Pella VENETIAN BLINDS." Name of nearest dealer will also be sent you. Address: RolSCREEN Co., 854 Main Street, Pellis, 1933.



*Courtesy Marshall Field & Co., Chicago*

## PELLA VENETIAN BLINDS





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In every language, in every clime, Three-Star Hennessy stands for quintessence of quality in brandies. In the clubs of Mayfair, in the smart hostelrys of Rio de Janeiro, in the sidewalk cafes of Paris, in Cairo, Shanghai, even in far away India, Three-Star Hennessy is respected both for its old traditions and its flawless quality.

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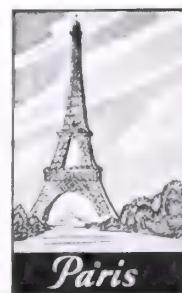
London



Cairo



Rio de Janeiro



Paris



Sydney





*He drives a Duesenberg*







# Announcing

## MODERN CLASSIC



ROBERT E. LOCHER, architect and designer, is widely known for his painted rooms, and for his furniture and accessories in glass and metal. He has executed commissions for many socially prominent clients, and for well-known architects and decorators. Mr. Locher's authoritative articles on modern art and decoration, with his original designs, have appeared in such publications as "House & Garden", "Vogue", "Home & Field". His work has also extended into designing stage settings for important productions in New York, London, Paris. Particularly fortunate are we now to enjoy and preserve his art in this Sterling Tableware.

- Rogers, Lunt & Bowlen, Silversmiths, present MODERN CLASSIC, a new pattern in TREASURE Solid Silver. It was created by Robert E. Locher, one of America's most important contemporary designers.
- Here, indeed, is a modern classic in fine sterling tableware . . . the work of a master designer and master craftsmen. Its simple beauty expresses the very essence of the modern spirit.
- The sleek, slim handles have classic proportions . . . the raised center panel continues over the top into a trim and effective scroll on the back. The radiant beauty of the pattern, you suddenly realize, is achieved by the artful composition of the gleaming plain surfaces. Amazing that anything so utterly simple can be so rich in character—and so colorful!
- MODERN CLASSIC may now be seen at leading jewelers in most of the principal shopping centers. Brides-to-be will surely want to see this pattern before they make any decision. If your jeweler has not as yet received his stock, write us and we shall promptly arrange for you to see this new design. We know you will be delighted with MODERN CLASSIC in the actual silver. When you take a piece in your hands you will instantly recognize its luxurious weight—and its rare beauty.
- If you will let us know that you are interested, we shall gladly send you a copy of the MODERN CLASSIC brochure, with a price list. Address: Dept. E-18, Rogers, Lunt & Bowlen, Silversmiths, Greenfield, Mass.



"Treasure" Solid Silver

STERLING 925/1000 FINE





# Banff for your HONEYMOON ROMANCE



VALLEY OF THE BOW—  
FROM THE TERRACE, AT  
BANFF SPRINGS HOTEL

EMERALD LAKE  
—A MOUNTAIN GEM



LAKE LOUISE  
and VICTORIA GLACIER

## IN THE CANADIAN ROCKIES

COULD you imagine anything more thrilling than honeymoon days on the roof garden of the world—at Banff the Magnificent—or Lake Louise the Lovely—or Emerald Lake, as colorful as its name? . . . To everyone, Canadian Rockies' days at Banff are *eventful* days! With mile-high golf—tennis on cool courts—2 swimming pools, warm sulphur and fresh water—trout fishing, riding with cowboy guides, dancing—menus by *chefs* who have catered to Royalty . . . Chateau Lake Louise, 40 smooth motor miles away is an alternate choice for exploring an earth, half sky . . . Emerald Lake Chalet is but a few hours ride beyond . . . Why not choose Banff and the Canadian Rockies for your Honeymoon? . . . Rates still remain *way down* . . . Indian Days, Aug. 17-18-19 . . . Golf Tournament Week—for Prince of Wales Cup and Willingdon Trophy, Aug. 20-25.

Rates—Banff Springs Hotel—European Plan. Single—\$5.50 up; Double—\$8.50 up. Chateau Lake Louise—European Plan. Single—\$5.00 up; Double—\$8.00 up. Emerald Lake Chalet—American Plan. Single—\$7.00 per day; Double—\$6.50 each per day. Reduced family rates. Low green tees. Hotel Season: June 22—Sept. 19.

Reduced Summer Season Round Trip Fares (return limit Oct. 31) to Banff, North Pacific Coast, California, Alaska. Also Special Short-Limit Round Trip Fares.

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Reservations, rates, information also, from Manager, Banff Springs Hotel, BANFF, ALBERTA

All-Expense Tours, including 126 miles of motoring and accommodation at famous Banff Springs Hotel, Chateau Lake Louise, also Emerald Lake Chalet. 6 Days—\$70; 5 Days—\$60; 4 Days—\$50. All-Expense Tours begin Banff on Friday



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FERRYMAN  
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He may be going upstream, he may be going down. But since he is British, he is sure to be both leisurely and courteous and he will take you along if you want to go.

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STROLL INTO THE LOUNGE

STEP ALONG THE DECK

PEEP INTO THE PANTRY



and learn the secret of the Olympic's lure!

You will find a roster of eminent names always appearing on a White Star sailing list. And as you stroll aboard, you will see in your first glance through brilliant public rooms . . . your first welcome by a White Star steward . . . your first delicious meal in a White Star salon . . . why it is that the *Olympic*, *Majestic* and their companions are so often first choice with those who have crossed the ocean 50 times or more—seasoned seagoers who know what luxury in ocean travel should be. Regular services to Ireland, England and France. Arrange for passage through your local agent. His services are free.

WHITE STAR LINE



S. S. OLYMPIC  
May 17 . . . June 3

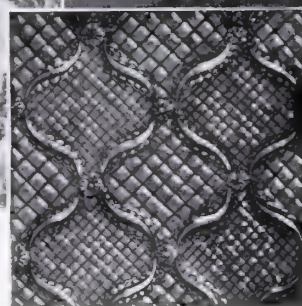
S. S. MAJESTIC  
(World's largest liner)  
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INTERNATIONAL MERCANTILE MARINE COMPANY . . . NO. 1 BROADWAY, NEW YORK . . . AGENTS EVERYWHERE





*After the Honeymoon* then "At Home." An entrancing interior has been done by Mrs. Dodd. There is glamour in the textures . . . in roses bewitchingly naturalistic in the deep rich folds of satin damask draperies . . . in the damask on the sofa reminiscent of early French quilting . . . in the loop surfaced rough fabric and the nubby Barivah cloth of the chairs. She has given us new color accents in the off-whites and turquoises. One of a number of enthralling bridal themes possible with Schumacher Fabrics. The color loveliness you can see for yourself in the feature article of this issue. And you'll know the spell that the textures cast if you'll let us send you cuttings.

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60 West 40th Street. New York City

*Schumacher drapery, upholstery fabrics, trimmings, and carpets are obtainable only through decorators, upholsterers or decorative departments of department stores . . . Offices in Boston, Chicago, Philadelphia, Los Angeles, San Francisco, Grand Rapids and Detroit . . . Schumacher Fabrics are also on display at the Porcelain Exhibition of Decorative Arts and Crafts, Rockefeller Center, N. Y. C.*





LINEN FROM GRANDE MAISON DE BLANC, INC. CHINA FROM THE MAYHEW SHOP.

TODAY'S HOSTESS HAS HER "GUEST" SET OF SILVERWARE, JUST AS SHE HAS HER "BEST" LINEN, CHINA, AND GLASS.

# Bridal Buffet

**WITH THE LUSTROUS  
MARQUISE PATTERN**

Of course you want every detail of your Wedding Buffet to be beautiful . . . harmonious . . . in accord with today's taste. Especially the silverware, for guests see their hostess reflected in her silverware.

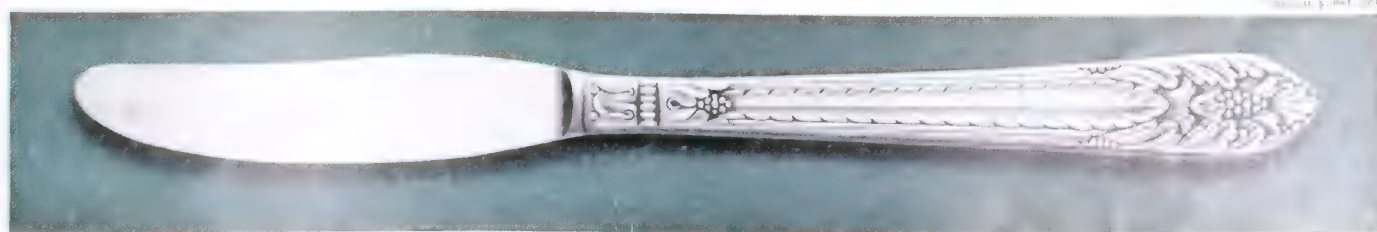
You will want to use the finest quality silverplate . . . 1847 Rogers Bros. You will want one of the lovely patterns that are to be had only in 1847 Rogers Bros. And, be sure you have *enough* silverware! Particularly those indispensable "accessory" pieces which every buffet party *demands*.

Visit your dealer today, and see his selection of beautiful 1847 Rogers Bros. patterns.

Write Ann Adams, Department S-11, International Silver Company, Meriden, Conn., for your copy of the booklet, "So You're Going To Give A Buffet Party."

## 1847 ROGERS BROS

SILVERPLATE



VIANDE\* KNIFE IN THE GORGEOUS NEW MARQUISE PATTERN. 26-PIECE STARTING SERVICE—VIANDE OR LONG BLADE KNIVES—\$31.25



"SO DELIGHTFULLY *Easy*"



Puppet Dolls by Vanderwoude

"And one of the nicest things about it, Helen, is that apartment-hunting with The American's help is so delightfully easy!"

"Midge is the one we should tell about it! She and Dick are moving this month."

One person tells another! Because The American really is giving New Yorkers the most *complete*

and all-around rental service in the city. A helpful "Apartment-Hunting" editorial column every day . . . a "Where To Live" booklet for those unfamiliar with all sections of New York . . . a personal service for those with specific rental problems . . . and a day-by-day directory of the city's nicest vacancies in its classified advertising columns.

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★ **TUNE IN WINS**—Jean Holmes is on the air each Monday, Wednesday and Friday night at 8:30 with her interesting "Apartment Hunting" program . . . 1180 Kilocycles



# Cebu Coral

a distinguished new  
carpet color

Somewhere there is a smart woman who has imprisoned in her favorite room colors remembered from a tropical voyage. Her walls recall the green of sea water, she has cleverly introduced sky tones in fabrics, added a dash of dark brilliant red, a note of bright, dark green. For such a room, Cebu Coral is the perfect carpet color.

You've never seen just this color? True . . . and true of almost all the colors in the three grades of Alexander Smith Carpet—Buckingham, Claridge and Deepdale. They *are* different—conceptions of artists who create colors free from carpet tradition, amenable to fine decoration.

Cebu Coral is just one of these new tones. Akin to peach, akin to beige—but a personality in its own right, it has that subtle warmth needed in so many decorative schemes.

To be sure of getting a color that will be truly smart in your home, look for the Alexander Smith trademark at better stores and decorators. Or let us send you samples of colors in which you are interested. Alexander Smith & Sons Carpet Co., 575 Fifth Avenue, New York.



ALEXANDER SMITH CARPET





# RUGS



by  
KARASTAN



KARASHAH  
SARUK  
Pattern  
551  
\$125.00  
(approx. 9' x 12')

*in America's Finest Homes*

These new type rugs are enjoying an ever growing popularity among home owners who know that fine rugs are essential in tastefully appointed rooms. Karastan Rugs are available in Persian, Chinese, Savonnerie, Moderne designs, and in plain colors. Each figured rug is an exact copy of a genuine, hand-made rug, mirroring faithfully the beauty, color nuances and lustre of the costly original . . . and the wearing qualities, too . . .

There are three price ranges to choose from: Karastan at \$169.50, Karashah and Kara-Ming at \$125.00, Kara-Saruk at \$79.50. These prices are for the 9' x 12' size; other sizes proportionately low priced.



Karastan  
Rug Mills

INC. 295 FIFTH AVENUE • NEW YORK

Write for Booklet "F"



# A new Beauty comes to the Bath

"Standard"  
NEO-ANGLE BATH  
\$111<sup>00</sup> complete



\*Price includes bath in white regular enamel, complete with bath and shower fitting. Plus local delivery and installation by your registered master plumber. Pacific Coast Price \$116.50. Time Payments Available.  
Price Subject to Change Without Notice

It's the newest... smartest... most distinctive bath ever designed... this "Standard" Neo-Angle Bath... but, oh so roomy, safe and comfortable! It's almost square, with the tub running diagonally, to give you convenient seats in opposite corners. And no matter what kind of bath you prefer—shower, tub or foot—you can have it in this single one-piece bath.

If you want your bath really modern,

in white or any of ten attractive colors, you'll drop by the nearest "Standard" showroom and see the "Standard" Neo-Angle Bath.

This new bath has been selected by House Beautiful for "The Bride's House, 1934" and may be seen in the House Beautiful Exhibit, 444 Madison Avenue, New York City.



**Standard Sanitary Mfg. Co.**  
PITTSBURGH, PA.

Division of AMERICAN RADIATOR & STANDARD SANITARY CORPORATION



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S. S. M. C.

Of course, the Neo-Angle Bath includes a shower.



# Window Shopping

## TRAILING THE SMART INCIDENTALS ROUNDABOUT TOWN

For the names and addresses of the shops selling these articles write to:  
Window Shopping Editor, House Beautiful, 572 Madison Avenue, New York

**1** The Bombay Cooler and the Ice Man are summer indispensables. The cooler holds two quarts and retains its temperature from six to eight hours.



(It also keeps liquids hot.) One wide chromium handle is used to carry it; the other handle fits tightly down on the big knob on top, keeping the cover firmly in place. Knob and top and bottom bands may be in black, green, dark blue or red; the cooler itself is finished in ivory enamel. The Ice Man is chromium plated on copper, has a wide wooden handle, and holds thirty-two full size cubes of ice. The price of the Bombay Cooler is \$7.50, the Ice Man, \$4, both express collect.

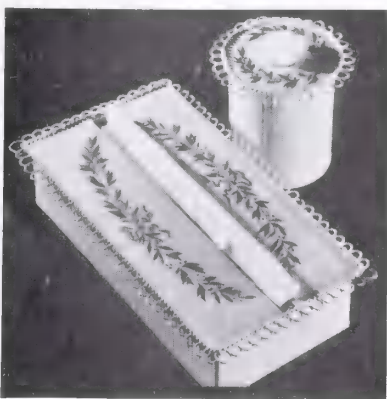
**2** Not good to eat but extremely good to look at is this terra cotta fruit, piled in permanent profusion in a lovely terra cotta bowl. There is beauty



and balance in the design, either as a finial atop a garden pedestal or table, or for a porch or a garden wall decoration. It comes in a high-fired light stony gray terra cotta, but can be made in pink terra cotta and other colors, endowing it with many possibilities for indoor use, particularly on a foyer con-

sole table or in a sun room. This piece is priced at \$18.50, express collect. There are other terra cotta pieces at corresponding prices, among them bowls and garden urns in unusual shapes and with interesting decoration.

**3** Instead of a pasteboard container, cleansing tissues can now be attractively incased in a tôle box in white or other bedroom and bathroom



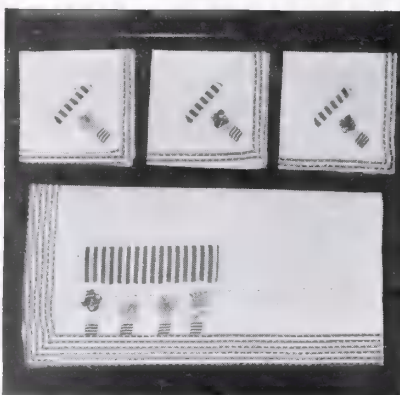
colors, and in crackle or other finishes. The top is ornamented with a floral wreath, the design shown being in green and silver. Others are in equally dainty colorings. Very decorative is the lace wire edge and beading. A matching round box is for loose cotton, the opening in the top allowing just the right quantity of cotton to be removed as required. Tissue guard is priced at \$4.45; cotton box at \$2.65. A companion piece, similar to the cotton box and priced at \$2.65, is for waste cotton and tissues. Express charges are collect.

**4** The Three Little Pigs go dancing merrily on, unspoiled by fame and fortune. Now they're cutting their capers to delight small boys and girls



during meals. The trays, designed by Helen Hughes Dulany, are of formica, a washable and durable material, in red, blue, yellow, tan or white with gallery of enameled, silvered or natural-color wood. The dancing pigs are either painted in color or inlaid in silver. Small rubber pads at bottom corners of the tray keep tables unscratched, and the size,  $11\frac{1}{4} \times 15\frac{3}{4}$ ", is precisely right. Priced at \$8.50, express collect.

**5** The flowers that bloom in the spring, tra-la, have absolutely nothing to do with these quaint patterned ones of printed cotton that bloom under the shade of a striped awning. The four napkins and the bridge cloth are of white handkerchief linen and the



color scheme is red, white and blue. Blue and red stripes, polka-dotted in white, make the border. A distinctly new and amusing design, a sprightly color scheme, and good quality—all yours for \$4.50, express collect.

**6** There seems to be no end to these handsomely designed flower and plant stands. This one is of special interest because it is definitely Empire in feeling with a formal grace that makes it acceptable in any surroundings. The stand itself is of wrought iron, painted white, crocus yellow, dark or light apple green, or other colors to order. The wire holders are separate and can be had in colors to match the stand. Metal pots for the plants are in red or other colors, or your own flower pots may serve. Over-all height is 37", width 30". The stand is priced at \$8.50, the wire containers at \$1, the metal pots \$.50 each, all express collect. Plant stands of this sort are a good investment, as they serve well on a porch or terrace now and can be used in a sunny window all winter.



PHOTOGRAPHS BY KOSER

**7** Plaids to the right of us, plaids to the left of us—and plaids underfoot. However, stunning plaids like this rope rug in black and white, with



ends knotted to form a self-fringe, never grow wearisome. The bold design is perfect to set off summer furniture, or it can be had in quieter effects (or just such dashing ones) in other colorings. A rug  $4'6" \times 7'6"$  is priced at \$22 express collect; other sizes available at proportionate prices. Solid color rugs in this rope weave may also be had at the same prices.

**8** We've looked everywhere for something distinctly new in lamps, modern enough for those who like them that way, conservative enough for those who don't. And here's the stunning result. The 8" shade is made of pleated white celluline, one of the interesting new materials, with pleated bands of black celluline. The designer has combined a  $2\frac{1}{2}$ " bubble glass globe with black metal to form the circular base, and then trimmed it with chromium. The complete lamp is 16" high. The distinctive use of up-to-date mate-



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No. 51, Coffee Table, is an authentic reproduction. Top open, 23½" x 20" and 20" high. ....\$12.50

No. 410, Love Seat, adapted from old settles, seats two very comfortably. ....\$56.50

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All solid maple.

**Somerset Shops Company**

Craftsmen of Unusual Furniture  
HALLOWELL MAINE



rials will appeal to the modernist, and the fine, simple lines to anyone who likes nice things. Priced at \$13.25, express collect. Right now, with warm weather fast approaching, its white crispness should be especially appropriate.

9 Heavy cast copper, polished outside and left rough on the inside, makes these garden containers. The slender garden pail is tall enough for



long-stemmed flowers, or to double as a handy wine-cooler. The bowl is 8¾" across the top; the flower pot is 7" across the top and 5" deep. Chemical tests have proved that cut flowers last 35 percent longer in copper containers of this type. There are four finishes—

light mottled, red, antique green, and a bronze finish that looks like very old copper. The pail costs \$7.50, the bowl \$1.50, and the flower pot \$1.50, express collect.

10 Terra cotta birds, weatherfast and non-crumbling, are painted in the quiet or bright colorings natural to them and made with strong metal



legs and feet. The tiny songbirds cost \$1 each and are a permanent joy when affixed to the edge of a bird path. The fan-tailed pigeon is priced at \$8, the other pigeon, in pale blue and white, at \$6. The proud white cuckadoo is \$8, all prices express collect. Rabbits come in a choice of five or six positions, the 20" size at \$6. There are dogs of almost every type and size, squirrels, does, frogs, turtles, storks, a duck, chicken or goose family, and quaint garden gnomes.

11 Meet the raffia twins, Garden Gertie and Horticultural Horace. You carry them around the garden, held by a bright-colored tape at the back of the neck, and plunge them down in the soft earth to stand patiently while you extract garden markers and pencils from their convenient pockets. Gertie's pockets are in her bright orange oilcloth apron, tied around a skirt of natural color raffia. Her collar and cuffs are oilcloth, her tie and the bows on her brown

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BLUE TULIP DESIGN

Flower deep blue with warm yellow bud; rich green and yellow bands.

8 Dinner plates \$9.20	1 Platter, 12½"	\$2.50
8 Luncheon plates 8.40	1 Open veg. dish	3.50
8 Salad 6.00	1 Covered veg. dish	8.00
8 Bread and butter 4.00	1 Sauceboat	4.25
8 Soup 8.40	1 Creamer	1.85
8 Cups and saucers 8.10	1 Sugar bowl	2.00
1 Platter, 17½"	4.50	Coffee or tea pot 6.00

Express Collect

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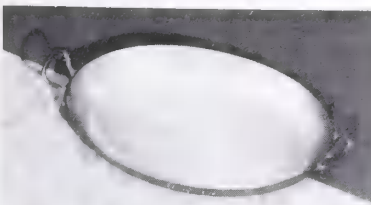


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A handsome Blue Heron, 32" high....\$49.50  
Wild Ducks (white and natural colors) 13½" long with 8½" wing spread....\$4.95  
Bird Bath, cast stone, finished white, 20" wide .....\$5.00

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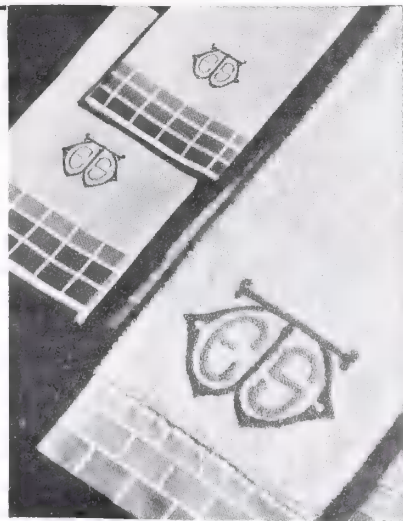
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# WINDOW SHOPPING



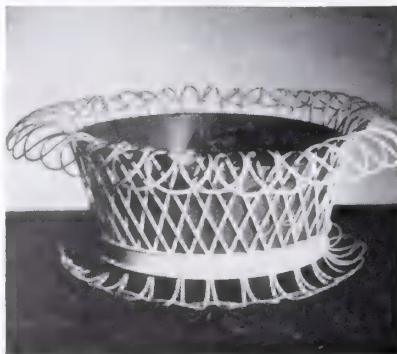
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COMPANY EST. 1827  
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raffia pigtailed are bright green. Horace is jauntily attired in blue shirt, collar and tie, the shirt polka-dotted in yellow. The hip pocket of his gray flannel trousers carries a little red notebook for garden data, and his green felt apron holds the markers and pencils. The twins' pleasing smiles and the impish lift of their brows are sewed on with raffia. Including the bamboo stick, the dolls measure about 38". Horace costs \$3.25 and Gertie \$2. express collect.

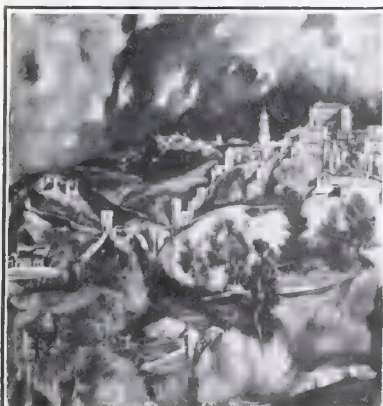
**12** An old French basket was the model for this huge round basket to be set on a garden wall or large garden table, on the porch, or perhaps to top a garden pedestal. Its lacy pattern belies the sturdy double wire construction and would set off delicate ferns or blossoming plants equally well. Massed geraniums or primroses could be planted in the removable metal container or, if preferred, the pots of flowers could be set in. It comes in white and is priced at \$35, express collect.



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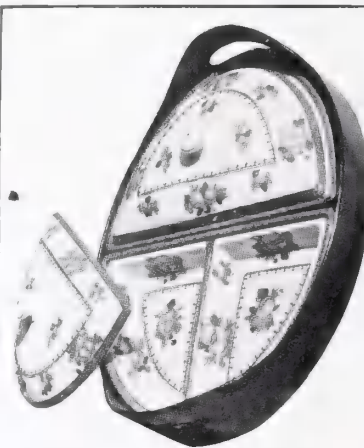
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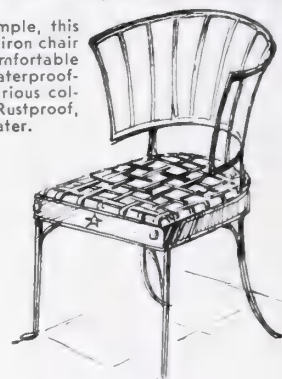
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RED, BLUE, BROWN OR BLACK AND  
WHITE ZEBRA LINEN WITH SOLID  
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END TABLE — MIRROR AND  
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For McGibbon linens have a distinctiveness quite unlike anything you know . . . unless you are an old patron.

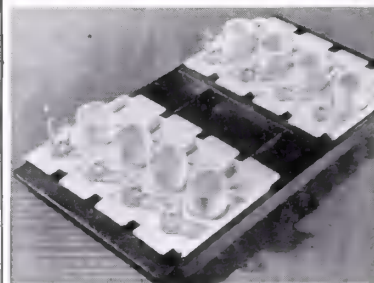
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# WINDOW SHOPPING



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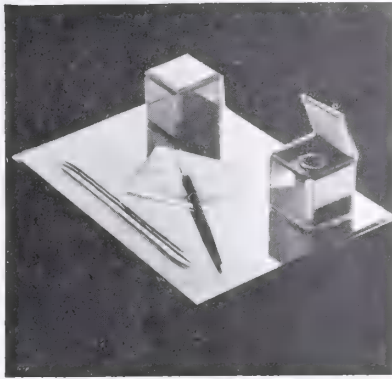
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white or color, and the sturdy loops of rope will staunchly withstand them. The chair shown is in white, with blue rope. Side chairs are priced at \$15 and matching arm chairs at \$17.50, express collect.

**14** It's interesting to see how mirror glass has crept into every form of decoration, from wall panels to match boxes. Using the simplest lines a rich effect can be obtained with colored mirror glass. The two square inkwells and the stand, grooved to hold a pen, are made entirely of beveled dark-blue mirrors. The stand measures 11 3/4" x 15 3/4", about desk pad size. It comes also in rose, gold, smoke, green, and silver. The price is \$49.50, express collect.




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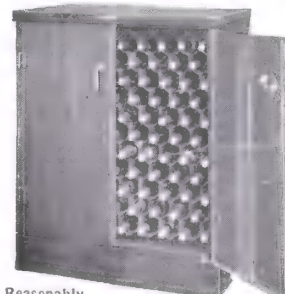
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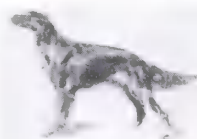
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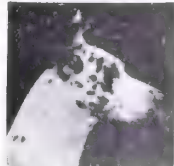
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THE annual show of the Bermuda Kennel Club is an event which might well attract considerable attention among American exhibitors. Held early in the year at a time when many dog owners plan to take a short trip to the island for a spring vacation, it would be an easy matter for them to take their dogs with them, and thus add a further filip to their enjoyment by being represented among the show entries. Indeed, numerous Americans have already visited the exhibition with success, and this year the grand award was given to the Old English sheepdog, Downderry Vanquisher of Merriedip, the property of Mrs. Lewis Roesler of Great Barrington, Mass. The American bobtails proved to be the greatest attractions at the event. The judge was

Mr. Willoughby Mitchell, an expert whose show experience has been international in scope.

"BOBTAIL," A COLLOQUIAL name that has been applied to the Old English sheepdog, arises from the fact that the breed is either short-tailed or entirely tailless. At one time no shepherd dog in Britain was allowed anywhere near forest game unless the dog's tail and some of its claws had been cut off. This procedure was intended to protect the wild life, since a dog whose tail has been removed has lost his steering gear, so to speak, and was considered next to useless for coursing the forest-owner's game. Although such a dog might have the speed of the quarry he was pursuing, he would be unable to turn and

## coming DOG shows MAY

May 2, 3—W. L. O'Connell, York Kennel Club, York, Pa.  
May 5, 6—Erie Kennel Club, Erie, Penna.  
May 5, 6—Los Angeles Kennel Club, Los Angeles, Cal.  
May 6—Dachshund Club of America, New York City  
May 12—Long Island Kennel Club, Hempstead Harbor, N. Y.  
May 12, 13—American Kennel Club, Madison, N. J.  
May 13—Hymen Kennel Club, Hymen, Pa.  
May 17, 18, 19—Malvern Kennel Club, Malvern, Pa.

May 19—Ladies Kennel Association of America, Mineola, L. I.  
May 19, 20—Northeastern Indiana Kennel Club, Auburn, Ind.  
May 20—Ridgewood Dog Fanciers Ass'n, Inc., Hohokus, N. J.  
May 26—Morris and Essex Kennel Club, Madison, N. J.  
May 27—Del Monte Kennel Club, Del Monte, Cal.  
May 27—Wissahickon Kennel Club, Whitmarsh, Penna.  
May 30—Devon Dog Show Assn., Devon, Penna.  
May 31—Bryn Mawr Kennel Club, Philadelphia, Penna.

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Freeport 867

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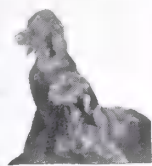
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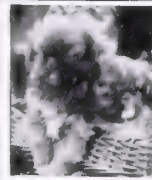
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(Continued on page 100)



TAUSKEY

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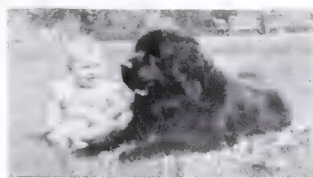
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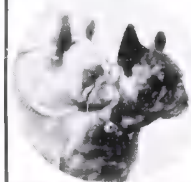
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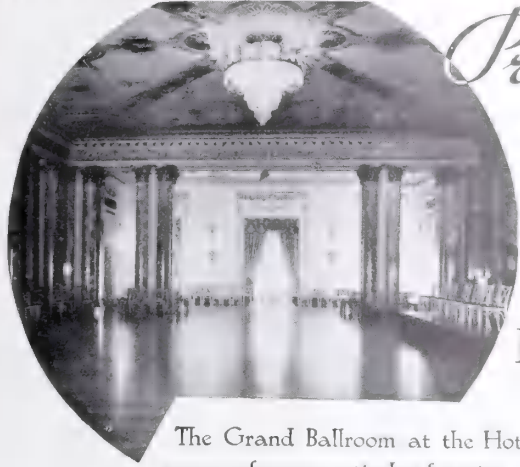
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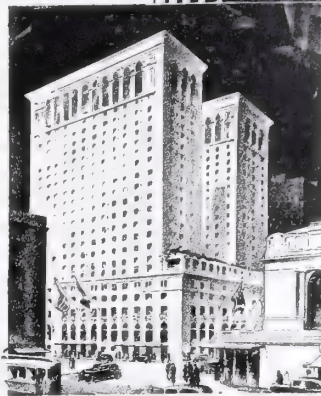
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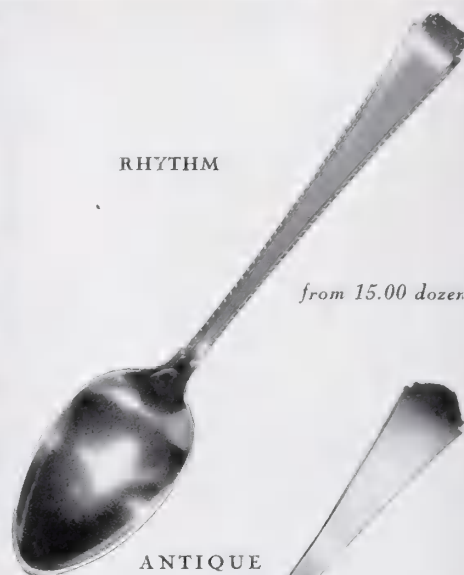


*Wedding Gown from Bergdorf Goodman*

# WALLACE

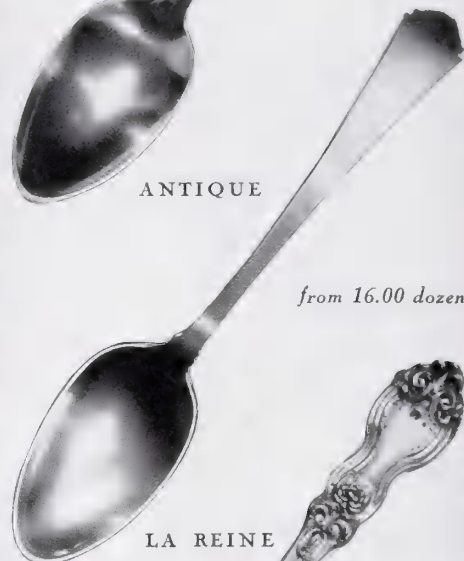
## *Silversmiths*

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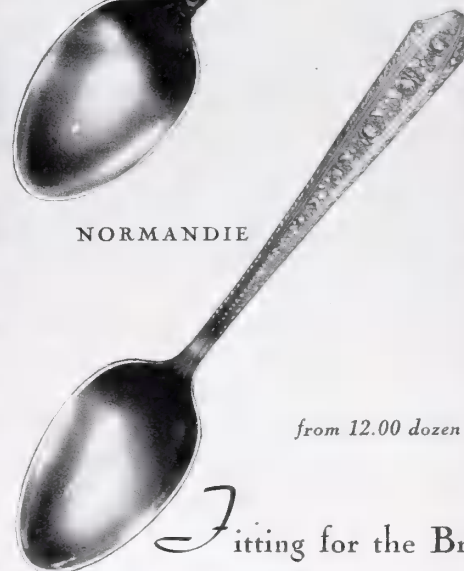
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MATTIE EDWARDS HEWITT

Magnolias belong to May and here they are ranked to form a superb allée through which a box-bordered path leads down to a figure

## BACK TO THE LAND MOVEMENT

House Beautiful prophesies:

A SUMMER of calm good taste. A lack of exaggeration in line, color, design, either in the house or its grounds. The final eclipse of the words bizarre, divine, amusing, as applied to rooms. The deeper intrenchment of the words quality, elegance, refinement, wholesomeness. Ears to the ground have even caught echoes of that adjective beloved of our grandmothers: "choice."

An inclination to simplicity. Considerable boredom with the baroque, the Victorian and all styles tending toward affectation. Renewed interest in the Eighteenth Century. A desire for comfort.

In architecture, a feeling for clean, rectangular design, which sometimes means modern, sometimes, perversely enough, pure classic. For the first time, modern houses built by modern Americans. An honest ability to judge the modern on its own merits without blind hysteria, for or against.

A back-to-the-land movement, involving gardening rather than golfing. A desire to get out and do your gardening with your own two hands, however deleterious to the finger nails. A conviction that whatever the Securities Situation, it's good to grub in the perennial border on a summer's morning.





PHOTOGRAPHS BY HUMPHREY AND VERA JOEL

A few years ago Mr. Beverley Nichols bought an old Tudor house, took up gardening enthusiastically and talked about it delightfully in two books, "Down the Garden Path" and "A Thatched Roof." Since then there have been more experiences in the garden. This is the first of several articles that tell about them





Mr. Nichols' cottage is in the little Huntingdonshire village of Glatton, disguised in his books as "Allways." At the right, a photograph of the author in his garden



# SENTIMENTAL GARDENS

by

BEVERLEY NICHOLS

IN one of E. F. Benson's most delightful novels, "Queen Lucia," there was a woman of ultra-Elizabethan tendencies, who had a garden devoted only to the flowers which are mentioned in the works of Shakespeare. Were one of the new silver daffodils to stray into its beds, or were the gardener to plant, by mistake, a bush of that loveliest of all roses, by name Night (a rose which would have set Shakespeare singing a whole new sonnet sequence), then Lucia lifted her hands in affected horror and caused the offending object to be torn out, root and branch, and cast upon the rubbish heap. Shakespeare, you see, was sacred to her, especially in public, and this little fragrant plot (which she would have spelt "Fragrante Plotte") must ever be kept free for the flowers on which his eyes had gazed—the rosemary, the rue, the violets and pansies and columbine which had once drifted from Ophelia's arms into that immortal stream which last received her.

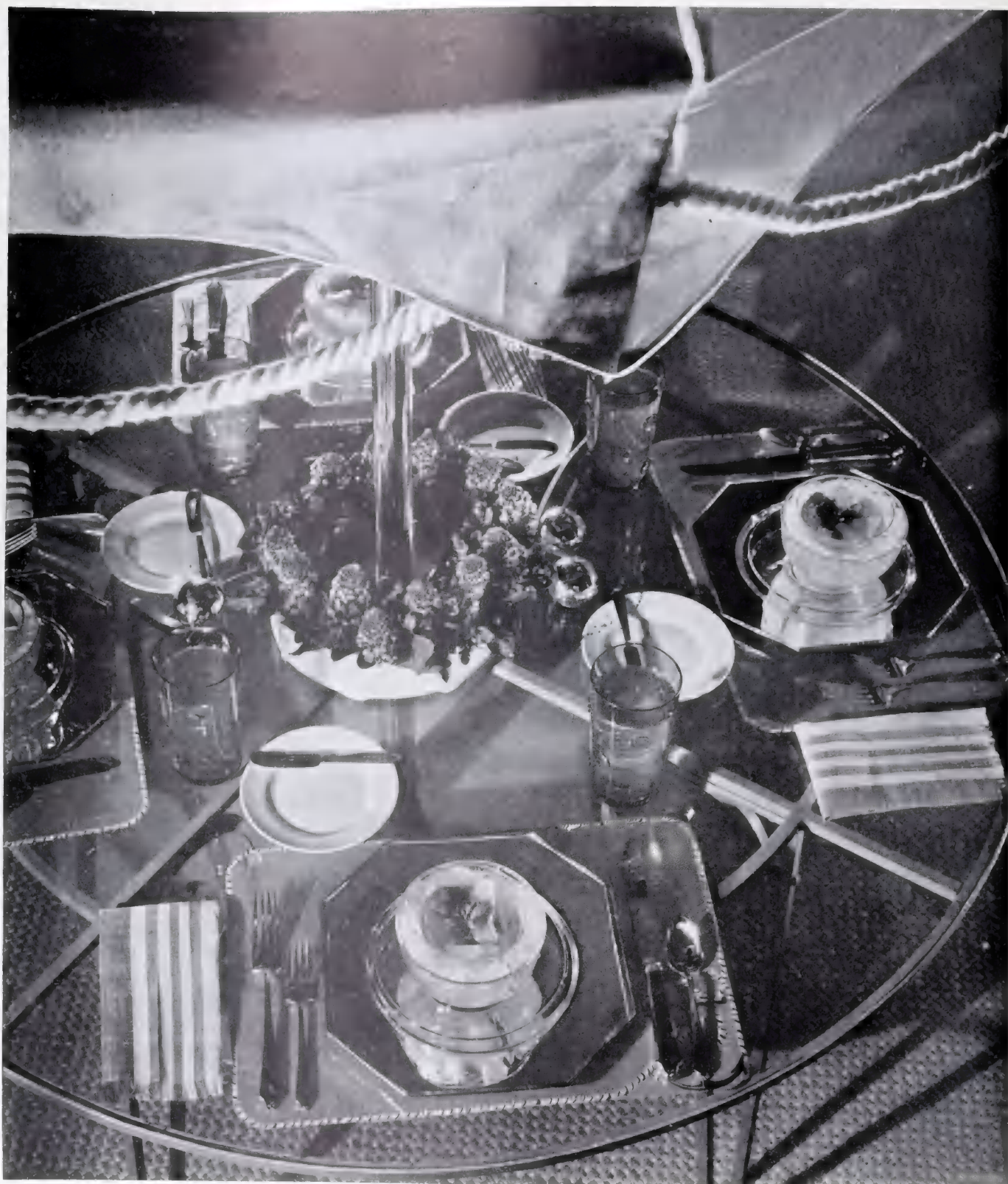
I enjoyed the satire of "Queen Lucia" so heartily that it was a long time before I realized that I was in grave danger of providing material for such a satire myself. For there are all sorts of little bits and pieces of my garden which are reserved for special flowers—I don't mean "special" in the

horticultural sense but in the sentimental sense. And since I have a shrewd suspicion that this is a weakness with which many fellow gardeners may feel inclined to sympathize, I do not mind making the confession.

First among the sentimental gardens which are to be found in the shelter of my rambling hedges is the League of Nations Garden. No flower is allowed within its borders which I have not transported, personally, from a foreign country. They have usually been brought in suitcases, or in pots which have been stuck up on the rack, where they dribbled earth onto the hats of enraged females, so that I have to take them down and wrap the poor things in a pair of clean pajamas, to the pain of my long-suffering valet.

The League of Nations Garden is square, and tiny, and it consists of four little beds edged with box. It lies against an old wooden wall, over which the tipsy plumes of lilac hang dizzily in the spring. It faces due south, so that it gets all the sunlight that is going. Here you will find, in the spring, some little patch of yellow crocuses that I dug up on the slopes of Villars in Switzerland. I had been working myself to a standstill in Geneva, gathering material about the League of Nations. At last I (Continued on page 129)





EMELIE DANIELSON

## SHIPSHAPE FOR THE TERRACE



**B**LACK magic is not needed to enable you to serve luncheon under full sail a thousand miles from the water. Merely this yellow iron and glass table, with its white and green umbrella sail from R. H. Macy & Co., Inc. The sea-going idea is carried out in green cellophane mats by Jeannette Kilham (Mrs. Ehrich Co.), rope trimmed and anchored, and bubbly green glasses (Carol Stupell). There are white butter plates (Altman), sectional china centerpiece (Pitt Petri), napkins (Mrs. Ehrich) and a white rug (Macy). The service plates, and shakers, as also the coffee service, vegetable dish and platter, left, are new plated Gift Ware designed by Lurelle Guild, for the International Silver Co. Fostoria cocktail bowls (Altman), Minuet flatware (International Sterling) complete the picture.



## A TABLE IN THE WINDOW

Pull your table close to the casement and lunch in a slatted chiaroscuro of sun through Venetian blinds. Set out china, white and cool, with a tracery of flowers which is repeated on clear goblets and shining silver. This is Oneida Community, Ltd.'s Lady Hamilton. A vari-colored table cloth by Marguerita Mergentime comes from Gimbel Bros. and the mirror trough in which the tulips lie is from Mrs. Ehrich.







REVIVAL OF GOLD BANDS



PHOTOGRAPHS BY EMELIE DANIELSON

MODERN DINNER SERVICE IN GOLD

## BIRD'S EYE VIEW OF CHINA





DAMASK AND AN OLD CHINA PATTERN



SUMMER BREAKFAST IN PLAID



MONOGRAMS ON LUNCHEON PLATES



ORIENTAL INFLUENCE FOR SUMMER

**GOLD.** One of the season's smartest revivals is the gold-banded china which our mothers prized so highly, shown here in a Minton service plate from Wm. H. Plummer & Co. A center medallion is hidden by the napkin, with a matching place mat, Mosse, Inc. Waterford cut crystal, Plummer. Silver: The new Trousseau pattern, International Sterling.

**MODERN.** In the spirit of these times, one of the bride's china patterns is modern. Here it is the oblong gold service plate by Jean Luce on a beige organdie mat embroidered in gold tape, with matching napkin. Gold-banded glasses, gold-covered china cigarette holder and centerpiece, Mrs. Ehrich Co. Silver in the lotus pattern, the Watson Company.

**DAMASK.** The traditional background of a fine white damask cloth and napkin from the Grande Maison de Blanc is a proper setting for the service plate, a Rockingham reproduction from R. H. Macy. The flat silver is the Gorham Company's Chantilly pattern, rich in design. The goblet and champagne glass are in a French pattern from Macy.

**PLAID.** Usually it has been flowers, but the modern note calls for plaid on breakfast china. The pieces shown here are in a summery blue and white and come from B. Altman & Co. The fishnet place mat, with woven blue bands, is from Mosse, Inc. A new heavy tumbler comes from Orrefors. Reed & Barton's Pointed Antique is the flat silver.

**MONOGRAMS.** You may also have china (from Pitt Petri) marked with your own monogram. The plate shown comes with green and black banding. Completing this luncheon service are an embroidered net place mat and napkin from Rena Rosenthal and glasses by Heisey, Rogers, Lunt & Bowlen's Coronet silver harmonizes with this modern setting.

**SUMMER.** Faience china in green "Japanese Garden" pattern from Royal Copenhagen, Inc., reflects the new Oriental influence, as do the green place mat and napkin embroidered in white bamboo design from James McCutcheon & Co. Libbey bubble goblets (Ovington) and R. Wallace & Sons' Antique pattern complete the service for summer luncheons.



# THEY ASKED FOR MODERN

FIVE OF THIS SPRING'S HOUSES

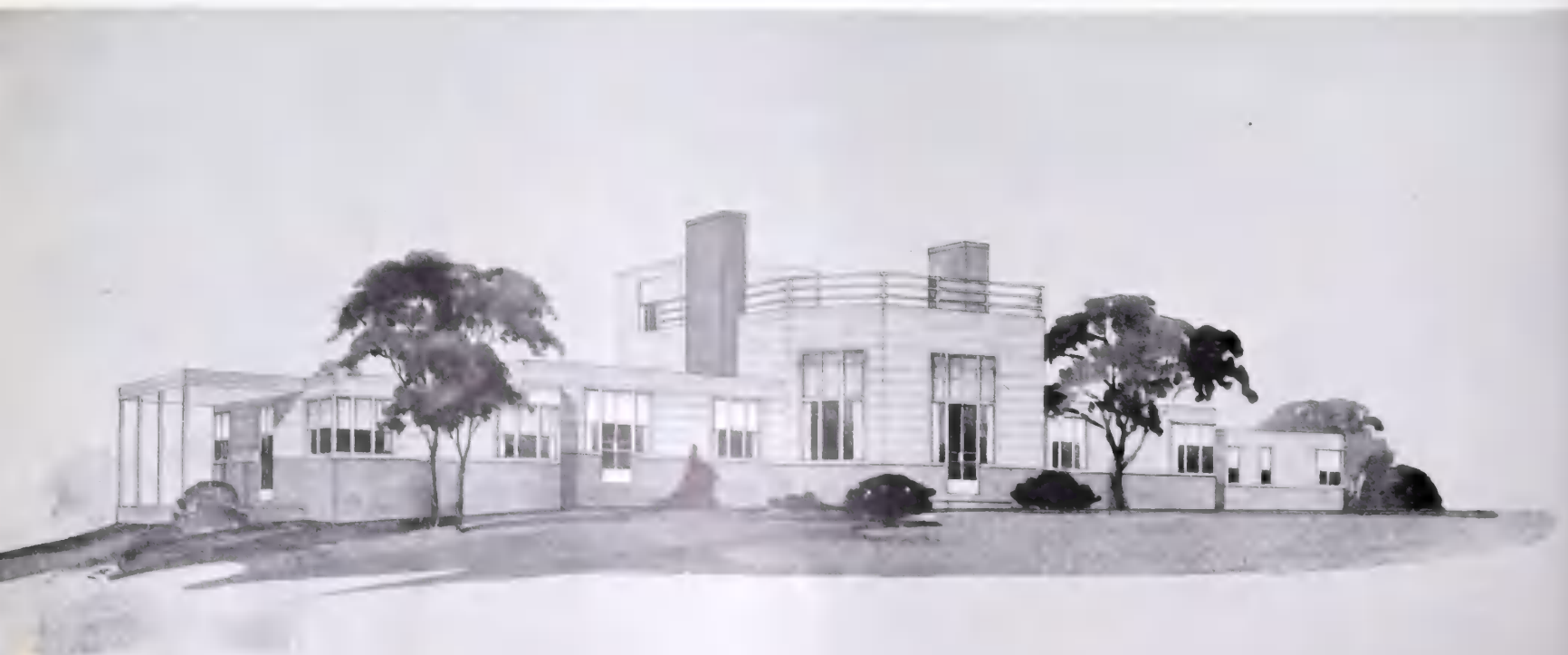
FRESH FROM THE DRAFTING BOARD

**W**E HAVE peered over the architects' shoulders at their drafting boards and found that modern houses are now, for the first time, actually very much in demand. Heretofore the public has heard a great deal about the House of Tomorrow, but without taking more than a wary interest in it. First came Buckminster Fuller's startling Dymaxion house, which reversed practically every idea ever held about houses. But this seems to have been the House of Day-After-Tomorrow. Then there came the Century of Progress Exhibition, and in particular the circular house of glass which, paradoxically, had no windows. Now, just recently, there has been built in Mansfield, Ohio, a house so thoroughly equipped with mechanical and electrical apparatus that when all switches are thrown 364 servants, or their equivalent, are ready for service.

These are admittedly experimental. Other important outposts along the road are the modern prefabricated houses, which are well past the experimental stage but unfamiliar to most of us. These can be selected from a catalogue and moved into before a month has passed—and no "extras" are left trailing behind. But far more important to us, and more surprising, is the number and quality of modern houses now on the architect's drafting boards at the client's behest. Here is proof that modernism has done more than capture the public imagination. Few people have seen actual modern houses in this country. Here, then, is architectural news of first importance.

The five houses illustrated on these pages represent a wide range of individual tastes, requirements and purses. They include a six-room house and one twice as large. But

whatever their shape or size, or the materials of which they are built, they are all logical expressions of plans worked out by architects for definite conditions of today's living. And that is a matter of no small importance since it gives other prospective builders an opportunity to study the possibilities of modern design in providing houses large enough for the average family. Most of the experimental houses have been too small for this purpose. Since their emphasis has been on design and materials, size was no great concern, and the majority have been too restricted for year-round living. There is nothing experimental about these houses. All of them are either actually under construction or planned for construction in the near future. They show at least one trend in the minds of those who are planning to build.







DRAWINGS BY PERRY ■ DUNCAN

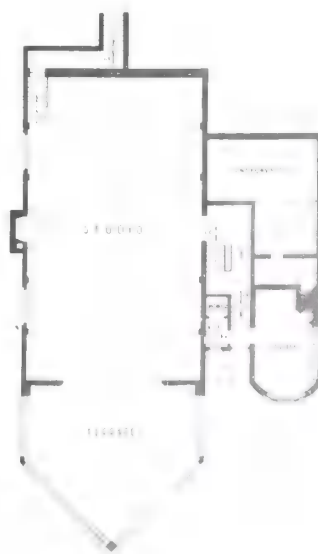
## 1. FOR A SLOPING SITE

Built at Croton-on-Hudson on a bank overlooking the river, this house takes full advantage of its site both in its mass and in its plan. The approach yields a view over the roof to the river. The plan expresses the owners' needs, and includes a large studio room where the wife teaches classic dancing and a small study where the husband writes. The house is built of cinder blocks covered with cream stucco. The trim is light Etruscan red. Harvey Stevenson & Eastman Studds, architects. (Plans at the right)

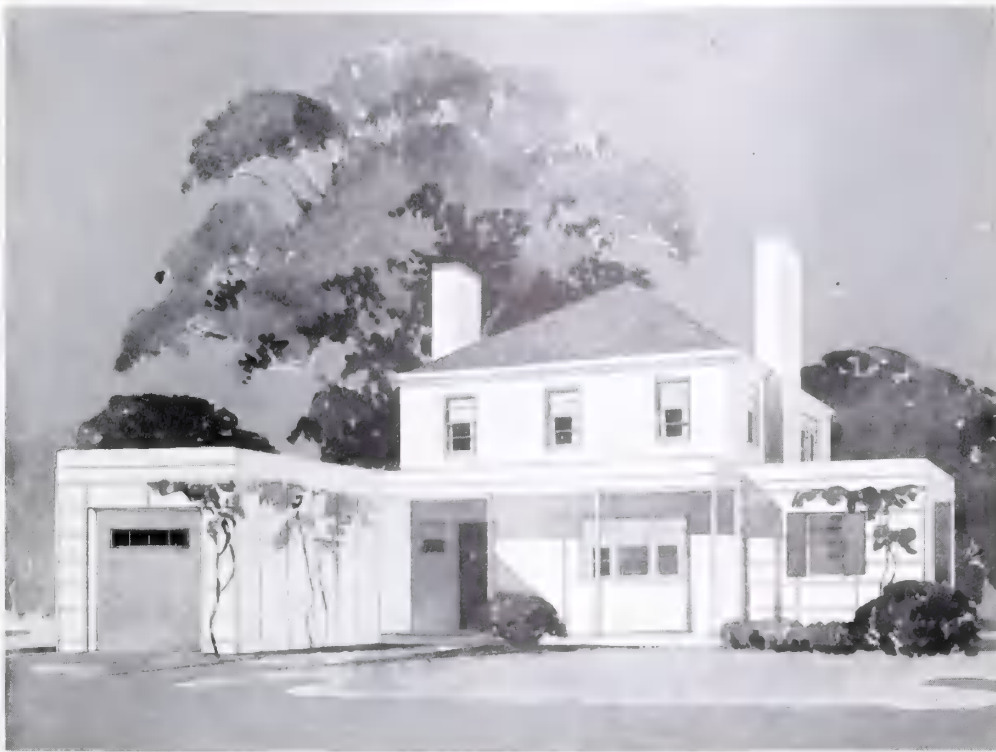


## 2. FRESH USE OF WOOD

Left: This house, now building in Weston, Mass., spreads out on top of a small hill with utter logic in its plan. Leading from the large central unit, living and dining room combined, are wings for master's bedrooms, children's rooms and service, an efficient distribution of groups. The house is of wood frame construction with walls of alternate plain and reeded horizontal boards. Walls and concrete foundation will be painted green, grading from dark at the bottom to light at the top. Edwin B. Goodell, Jr., architect

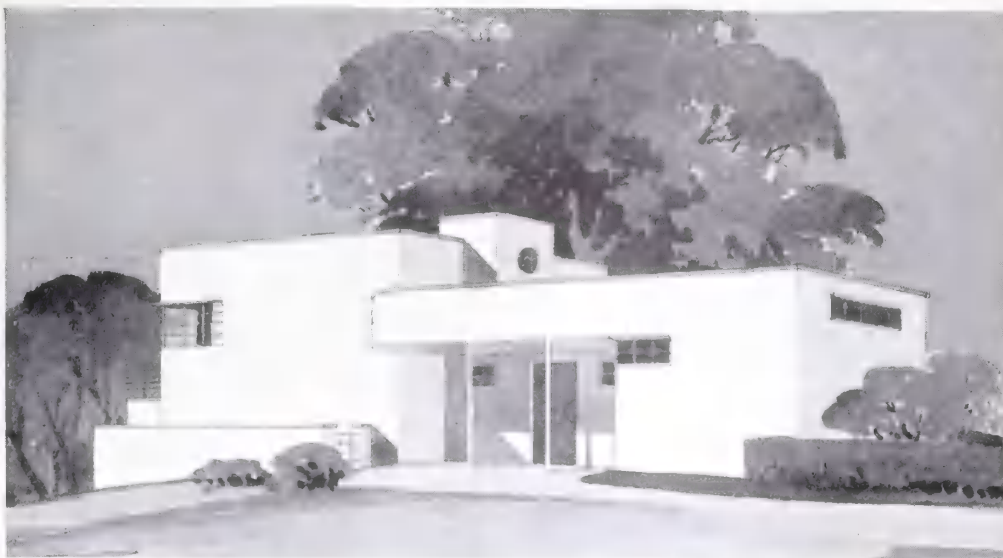
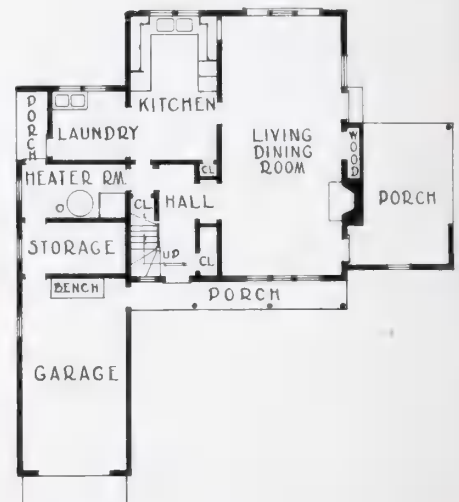
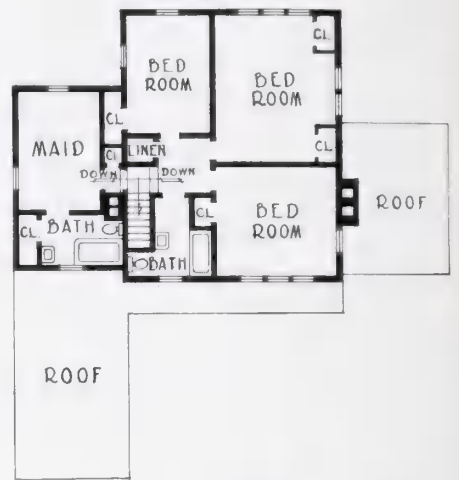






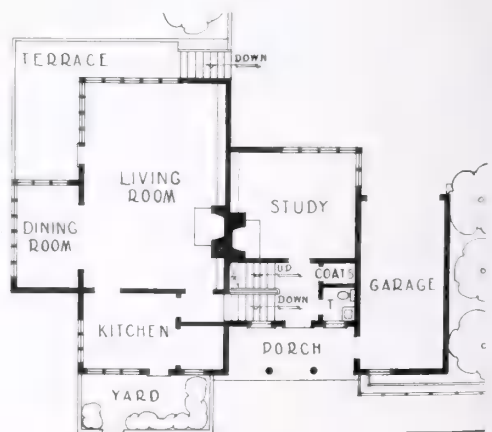
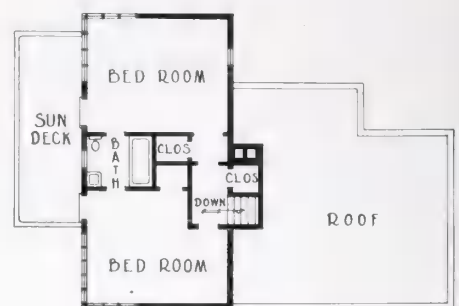
### 3. AT A COST OF LESS THAN \$8,000

This house is planned for a family of three seeking a house in open country which will cost no more to maintain than a small apartment. The house is planned for frame construction, matched boarding on the outside with lattice on the first story, asphalt shingles, and wall board inside. There is no cellar, hence the laundry, heater room and storage room on the first floor. Eleanor Raymond, architect. (Plans at right)



### 4. AN ADVANTAGE IN FACING NORTH

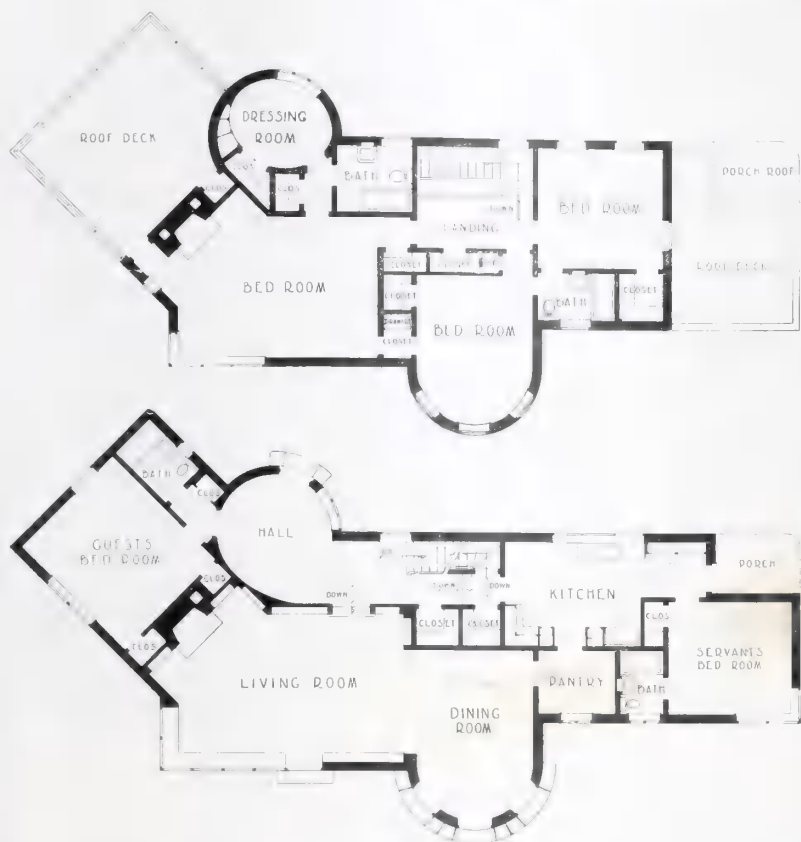
The fact that this house is planned to face north permitted the placing of the kitchen and stairs on the front, which results in the large unbroken wall spaces. The living rooms have large windows on the sunny side. The house is to be built of cinder concrete blocks furred and plastered on the inside and painted on the outside. The floors are of precast cinder concrete slabs laid upon precast concrete beams with finish floors of linoleum or asphalt tile. Evans, Moore & Woodbridge, architects. (Plans at right)





FAMILIAR MATERIALS ARE USED:

WOOD, BRICK, STUCCO, CONCRETE



## 5. BRICKS WITHOUT ORNAMENT

The owners of a steeply sloping site in Stamford, Conn., wanted simplicity of design, a comfortable plan, and complete harmony with wooded surroundings. This brick veneer house spares several fine old oak trees and follows agreeably the contours of the lot. The only exterior adornment is a soldier course, or row of bricks on end, at the top of the walls, which will be painted a light color or white. Two roof decks, an unusual master dressing room, and many closets feature the plans. Holden, McLaughlin & Associates, architects







PHOTOGRAPH BY EMELIE DANIELSON

THE TOWN HOUSE OF MR. AND MRS. GILBERT MILLER











PHOTOGRAPHS BY ASSOCIATED SCREEN NEWS, LTD.

## SUMMER IN AN OLD QUEBEC FARMHOUSE

by ETHEL B. POWER

THERE is such a thing as sincerity in a house as there is in people, and most of us who care for houses at all respond immediately whenever and wherever we find one that seems to express its purpose simply and without artifice. We are most of us by this time fairly familiar with the early types of houses in this country which have markedly homespun characteristics, thanks to the many excellent books published on them and to the magazines which have made them part of our common knowledge. We are not, however, so familiar with the houses to the north of us in the provinces colonized by the French. But because these houses tell their story with the same ingenuousness as do our own, they should have the same interest for us. Here is Le Manoir, at Dorval on the island of Montreal, which dates back to about 1760. It is sympathetically restored and yet also thoroughly adapted to present day purposes, and hence it has for us not only an historical interest but the interest that is always invoked by a house that reflects gracefully and fittingly the amenities of the present.

Because this house has been rescued by its present

owner, Mrs. William H. Schofield of Peterborough, N. H., and coaxed gently but firmly back to its own century after it had suffered the usual depredations of the Victorian era, and because it has now had added to it the appropriate but highly selective furnishings which our present resources make possible, it spans the years convincingly and felicitously. When the house was built, the owners might have had only those pieces of furniture that were locally available or that had been brought over in small quantities from France. Today the present owner was able not only to comb the neighborhood for furnishings but also to make as many trips as necessary to the mother country, especially the provinces of Normandy and Brittany from which these settlers in Quebec largely came, until just the right pieces could be found to obtain the effects desired. Thus, although architecturally the house reproduces its past with comparative faithfulness, in its furnishings it proclaims its French provenance with a freedom that removes its interiors from purely archeological interest. It is a house still set apart, as a manor house should be, but in a way that befits our modern ideas, a home for summer occupancy.



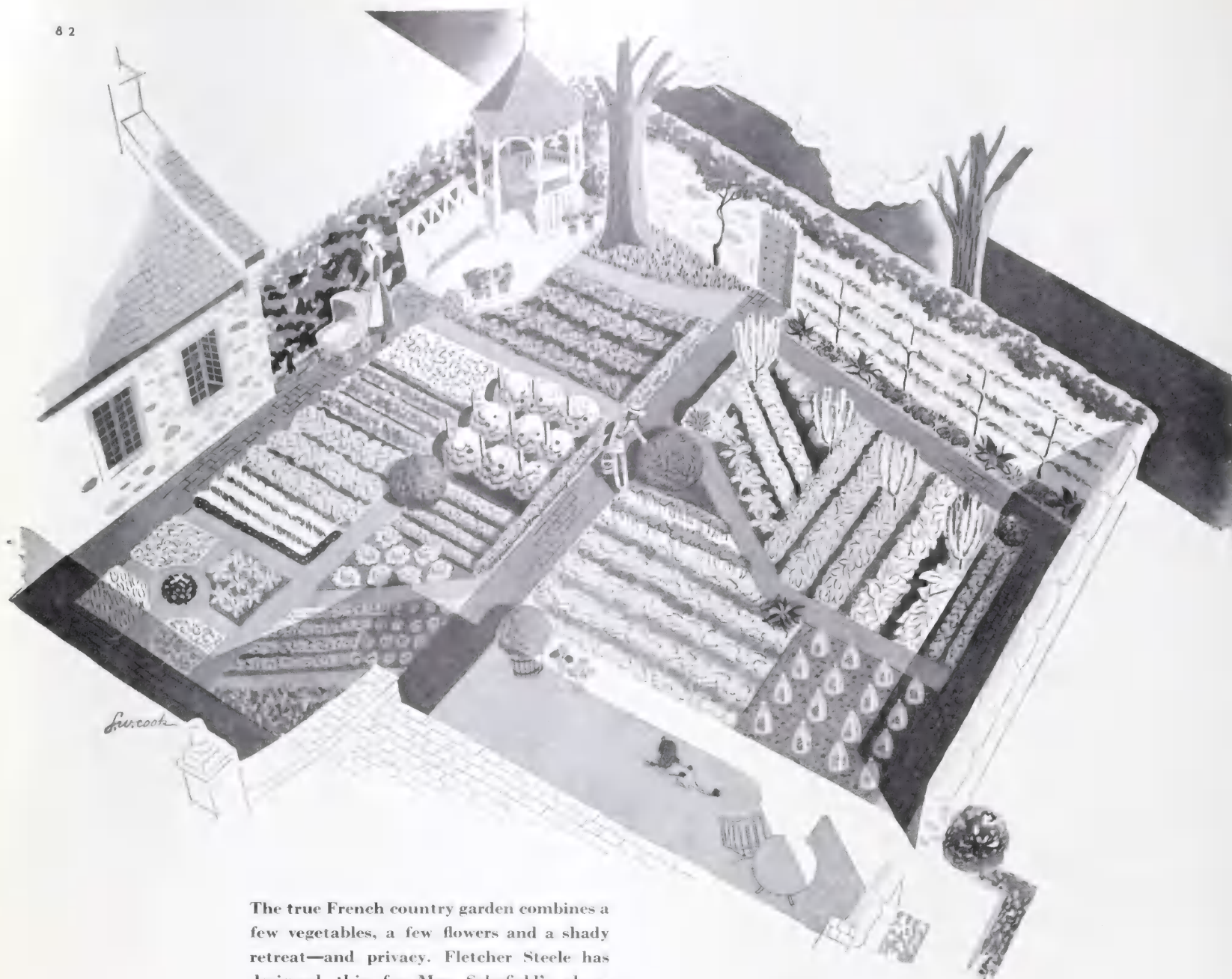
Where the St. Lawrence widens into Lake St. Louis, Le Manoir has stood since 1760. It is a simple expression in stone of Quebec folk-architecture, typical for parapeted gables, inward-opening casements, bell-cast eaves. Exterior opposite

Mrs. William E. Schofield, present owner, has kept the spirit of the original house and time in the furnishings. The paneled kitchen, right, has yellow ceiling and floor; gay Quimper pottery fills red-lined cupboards. Rough plaster walls are white



The parlor, overlooking the river, retains its original paneling, painted a lovely shade of soft blue, complemented by gold damask draperies. The chairs are painted gray. On the Louis XV console is a crystal girandole under a black and gilt mirror. The room is illuminated at night by candlelight





The true French country garden combines a few vegetables, a few flowers and a shady retreat—and privacy. Fletcher Steele has designed this for Mrs. Schofield's place. Flowers and vegetables are planted in neat rows, and the plan presents that intensive show of cultivation which is typical of a thrifty French garden. The stone wall and espalier fruit trees complete the picture

Turning again to the outside of the house as it is shown in the first illustration, it is illuminating to note those features that differentiate it both from our own houses of the time and from the manor houses in France—in other words, those features that make it definitely indigenous. Typical of the houses of the French occupation in this district are the parapeted gables, the “bell-cast” eaves, the gallery, the cut stone corbels, the massive end chimneys and the solid stone walls two feet thick. Although much searching of records and early documents enabled the architects to bring the house back to its former estate and guided them in their various steps of elimination and restoration, they, too, in doing this did not overlook the fact that the house was to be a residence and not an architectural memorial. Thus the gallery, which in the old houses was but a narrow passage, was widened slightly as a concession to our present-day custom of living outdoors. It was particularly interesting to find inside the house, too, a feature that proved that the original owners

## FLETCHER STEELE PLANS A GARDEN

### FOR THE LITTLE QUEBEC HOUSE

could be opportunists on occasion. This was testified to by the paneling in one of the rooms, which was like our own southern Colonial and so, obviously, not of the locality. But as it was just as obviously old, the question arose as to whether it should be left. Further search brought out the fact that there had been trading during the early days of the house between Maryland and Quebec and when it also was found that the original coat of paint on this paneling was the bright blue then locally in use, the paneling was left intact. This finely rounded work of restoration was planned by E. B. Goodell, architect, assisted by Ramsay Traquair and A. T. Galt Durnford. (Continued on page 98)



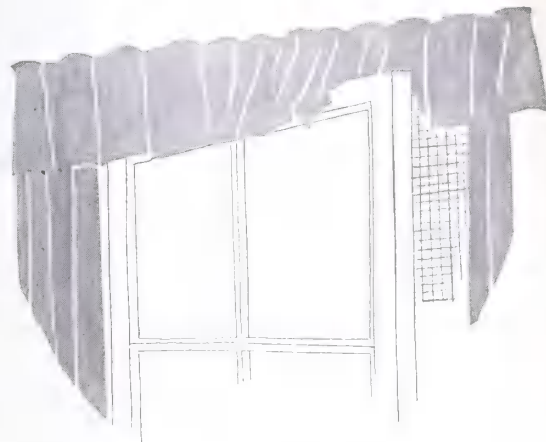
# INS AND OUTS OF CASEMENTS

## SCREENS, DRAPERIES AND THE WEATHER MUST BE CONSIDERED

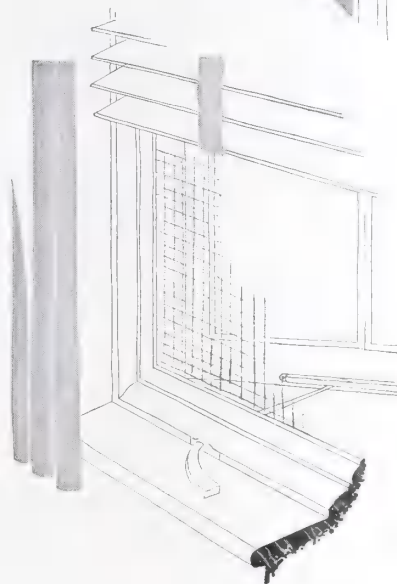
**T**HERE is an aura of romance about the casement window that isn't found with the double-hung sash. Perhaps the difference between the two in our minds lies in the pleasant associations that cluster around the word "casement," but which have no part in the word "double-hung" and still less in the older name for this type of window—"guillotine." Certainly to "fling open the casement" is more graceful than to "raise the sash." Whatever the cause may be, most of us, I suspect, equip our houses with casements while they still lie warm in the imagination. When the houses come to materialize, then there are certain problems connected with the casement window that we need to be aware of. These are the problems centering around the screen, the curtains and the weather.

Most casements in the United States, following our own early houses and their prototypes in England, open outward. Those in the house illustrated on the preceding pages, since it is in the Province of Quebec, follow French precedent and open inward. In either case there are certain difficulties to be faced. If the window opens out, the screen obstructs—if it opens in, the curtains do.

When the window opens in, it is possible to have one large single screen put on the outside of the window as in this house. This can be put on at the beginning of the season, and as it doesn't have to be removed for any purpose, it needn't be touched until it is taken off in the fall. Thus it is possible to have a highly satisfactory and inexpensive kind of screening. The real problem with this window generally lies in the draperies, which are bound to get in the way if they are hung near the sash. With the French houses, as is true in the one illustrated, the walls are of masonry and consequently thick enough to make a deep reveal for the window to open into. This permits draperies and a valance



OPENING IN: The valance may interfere with casement, though the screen is conveniently fixed outside

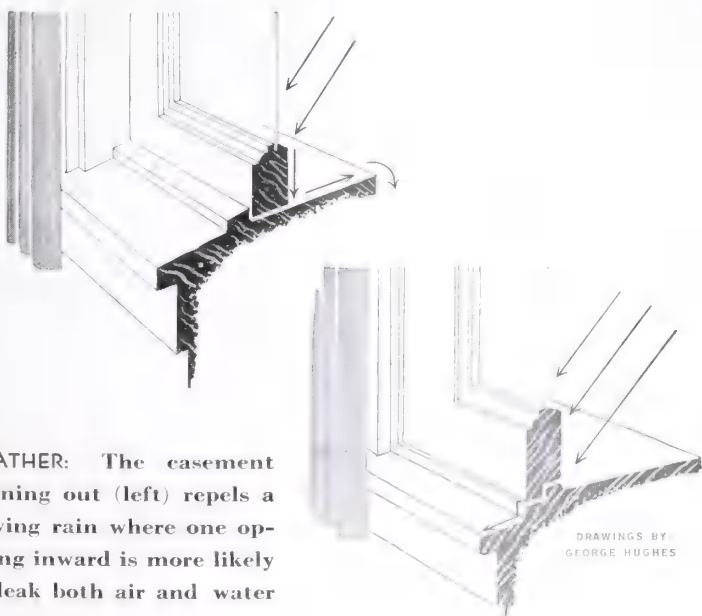


OPENING OUT: the draperies and blinds are free, and the casement is controlled through the screen

to be placed on the wall where they do not interfere with the open window. The glass curtains can be then hung in either of two ways. They can be attached directly to the window sash itself or they can be hung on short rods which can also swing in when the window is opened. If the glass curtains are used alone without other hangings, then there is no real difficulty; but since roller shades are better omitted with casements, usually there must be hangings opaque enough to give protection from neighboring eyes and full enough to draw entirely across the windows. These can be pushed to one side away from the window and used without a valance.

When the window opens out, the curtains would present no more of a problem than with the double-hung window if it were not for the screen. A very satisfactory method of handling the screening, and one which obviates all difficulties, is the use of the roller screen which rolls up like a window shade either to the top of the window or to a box in the sill. Another method is to have the screens side-hinged—when they must, of course, open in. With this arrangement the problem of the valance bobs up again and it is, as a matter of fact, ruled out if the draperies must be placed close to the window unless there is a fixed transom window which would permit a valance to be placed in front of it. Screens may be divided with a section that slides either vertically or horizontally to bring the casement adjuster within reach. But a more efficient arrangement is that of a single fixed screen covering the entire opening, with a special adjuster to open and close the window operating either through or under the screen. With this last combination of out-swinging casement and fixed screen both draperies and glass curtains can be used in the ordinary manner or a Venetian blind will serve with draperies or alone.

The third factor to come to grips (Continued on page 98)



WEATHER: The casement opening out (left) repels a driving rain where one opening inward is more likely to leak both air and water

DRAWINGS BY  
GEORGE HUGHES





Different materials and tailoring give a radically different effect to a piece. The drawings show the identical Chippendale chair in two moods: left, brown and white checked cotton with a deep fringe. Above, in green and white glazed chintz with a scalloped skirt. By Lee Cook of James Pendleton

## SLIP COVERS LIKE UPHOLSTERY

TAILORED TO KEEP  
ROOMS WELL-DRESSED

**TAILORING.** Most of the new ones are so smartly groomed and carefully fitted that they do not seem to be slip covers at all. The old loose-hanging type has been practically abandoned in the grateful acceptance of fine tailoring that keeps a room well-dressed in the summer instead of swathed in rumpled bandages. In fact, year-round slip-covering, with different fabrics for summer and winter, is being more and more adopted.

**FABRICS.** Practically everything that is durable, from heavy, tweedy stuffs to linens and chintzes. Good tailoring gives a complete flexibility in the choice of fabrics, since if the covers are properly made they will not crease and wrinkle. Chintzes, ginghams, piqués, linens are still first choice for summery schemes. For rooms that stay more formal there are both smooth and heavy textured materials in light-weight stuffs.

**INNOVATIONS.** Though they are not new this spring, zipper fasteners on slip covers are only now becoming generally available. They play a large part in making close fits possible. Another innovation is the entry of that ubiquitous fabric, Lastex, into the upholstery field. The elastic quality of the material stretches the slip cover into position and keeps it there.



PHOTOGRAPH BY EMELIE DANIELSON



Eight chairs that show how closely well-tailored slip covers simulate actual upholstery. Nos. 1-4 from top down on opposite page; 5-8 on this page.

1. A large lounge chair is slip-covered by Taylor and Low in an off-white nubbed antique satin with the seams outlined in very thick blue moss fringe

2. A small, low-backed chair is gaily covered in two cottons, bold plaid and fine check, with appliquéd bands at front and sides. R. H. Macy & Co.

3. A more formal slip-cover treatment by Pierre Dutel. The material used is a white self-patterned silk and cotton with vari-colored rope to bind all seams

4. Linen in sergelike weave of white and orange with deep white moss fringe at all the seams, typical of the newer type of summer slip cover. B. Altman

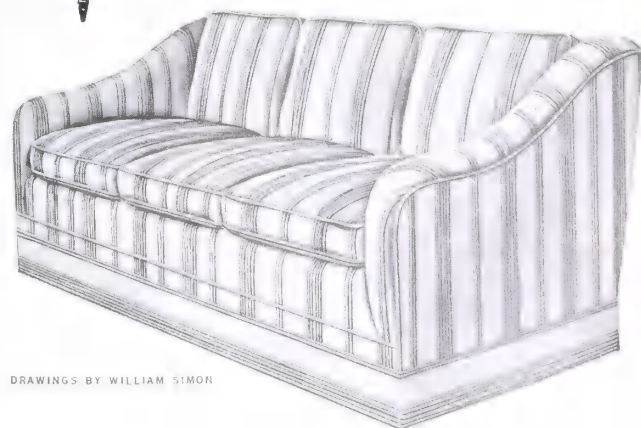
5. The same chair as that shown directly opposite slip-covered in blue corded fabric welted with rope, making it look smaller, trimmer. Taylor and Low

6. Appliquéd chevrons of galloon braid set off a slip cover of white cotton combined with a summer linen that has pronounced texture. From Macy

7. Lord & Taylor slip-cover a chair seat in a brown and white tweedlike linen trimmed with a contrasting cord and stiffly box-pleated valance

8. From W. & J. Sloane, a slip cover in green cotton with a two-toned fringe. At the left edge the fabric is opened to show the zipper fastener

Lee Cook covers a large sofa in white sail cloth striped with soutache braid. The little chair at the right is red and white chintz with galloon edging its triple skirt; by Tom Murray Baker. The same chair is formal in yellow and green striped taffeta with moss fringe; the decorator, Grace Hyman Hutchins



DRAWINGS BY WILLIAM SIMON

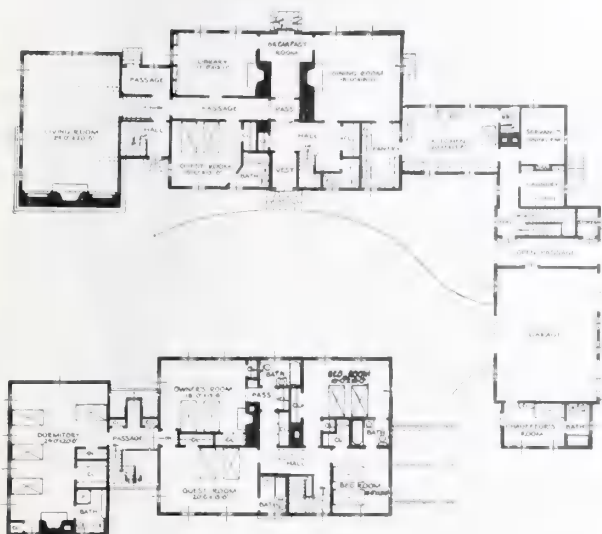


# COAST TO COAST

## NEW ENGLAND YANKEE

Though the house was built only in 1931, it was a native from the beginning. The plan is more spacious and inclusive than its simple design suggests, what with a separate boys' dormitory, sound-proofed, above the living room, servants' quarters above the garage and an attic game room

THE character of Maine's native architecture has changed little in three centuries, while that of the west coast has changed from pure Spanish to Californian through a number of intermediate steps and mutations. Yet here are two houses, both informal in spirit, both essentially identified with their geographical location, but possessing kinship in many of their details. That of Mr. W. Barton Eddison at Northeast Harbor, Me., is new, structurally speaking, but follows closely the traditional New England farm house pattern. It was designed by Roger Griswold and Millard B. Gulick, in association with Little & Russell, architects. Beatrice Farrand was the landscape gardener. The rambling plan, with its two wings, is particularly interesting for the boys'



PHOTOGRAPHS BY GEORGE H. DAVIS STUDIO





## FROM A FARM HOUSE IN MAINE TO A COTTAGE IN CALIFORNIA

dormitory above the living room, with a separate stair and thorough sound-proofing; for the crow's nest in the huge chimney, reached by a ladder from the attic game room; for its spacious comfort.

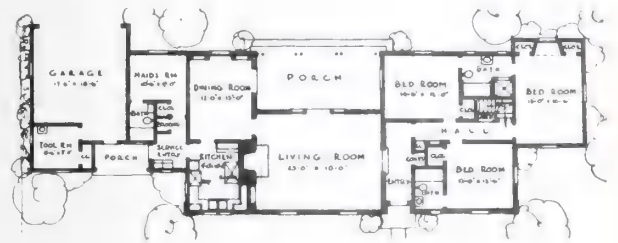
The California house, of brick, with clapboard and stucco gable ends, in suburban Los Angeles, was designed for Major Harry L. Toplitt by H. Roy Kelley. It certainly is not the familiar California Spanish. Just as certainly it is not New England Colonial. But the windows are similarly proportioned in both houses, as also, except for the trim, is the front door. The California house rambles, but in a straight line, enhanced by the single story design. If there were any such thing, perhaps this would be a representative of the California farm house style.

### WESTERN BY ADOPTION

There are many subtleties of design that suggest eastern precedent in this Pacific coast house, though its one-story scheme with almost flat roof and unornamented entrance are more Mediterranean than Yankee. The plan shown below reveals the great amount of space, well laid out, that is included in the compact arrangement. The master bedrooms, three of them with two baths, are isolated from the central portion, yet have access to the porch, as does the dining room at the farther end

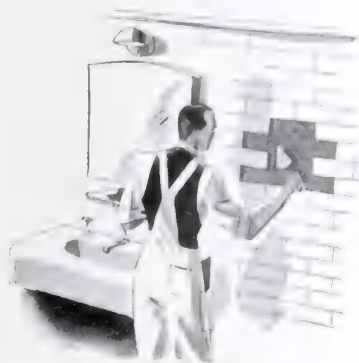


PHOTOGRAPHS BY GEORGE D. HAIGHT





# Please tell me



"Occasional loose wall tiles may be readily reset with plaster of Paris"

**QUESTION:** We have acquired a Connecticut farmhouse some two hundred years old. Upon removing eight coats of wall paper we have found some lovely old pine paneled walls and upon tearing down plaster ceilings have exposed beams ten and twelve inches thick. We are having a hard task to clean these panels as some were painted under all the wall paper. Since they have been covered for at least seventy-five years, will they be affected by exposure to the air? If so, what must we do to protect them?

**ANSWER:** Of course you are having a hard time cleaning your old paneled walls, but when the job is completed, we think your satisfaction in them will amply repay you for the hard work. In all probability your paneled walls and beams are now a very nice soft color and we should be tempted to leave them alone. Exposure will not affect them except that they will continue to darken somewhat with age and the color generally improves as time goes on.

If you wish to give them a slight coating, simply for their protection and to make them a bit easier to keep clean, wax them or give them one or two thin coats of shellac with any shine rubbed off with pumice and oil. If the present color seems too light, you may, if the wood is completely cleaned of old paint, use a light coat of stain under either the shellac or wax. It must be remembered, however, that even though it may not seem to show on the surface, some of the paint has in all probability been absorbed by the pores of the wood, which will have a tendency to make any stain applied look blotchy. It is safer not to apply stain, unless you are very sure of your surface. If the job of stripping the wood becomes too tedious or too difficult, it is better to repaint in a pleasant color. Painted paneled walls give a very charming effect and one quite as much in keeping with your old house as the unfinished woodwork.

**QUESTION:** The tiles in our bathroom are coming out. Can you recommend a good cement to hold them in place?

**ANSWER:** If the tiles in your bathroom are in the floor, they should be reset in a mortar of cement and sand. If they are on the wall and are coming out in any large numbers, the same holds true. The proper proportions of cement and sand depend entirely upon existing conditions, and the work should be done by an experienced workman who will be able to judge conditions and mix his mortar accordingly.

Conducted by ETHEL B. POWER

EACH MONTH THIS PAGE WILL PRESENT  
SOME OF THE PROBLEMS OF COMMON INTEREST TO HOME OWNERS WHICH HAVE  
PROMPTED SUBSCRIBERS' INQUIRIES  
TO OUR READERS SERVICE DEPARTMENT

Occasional loose wall tiles may be readily reset with plaster of Paris. This is less difficult to use and will not take the skilled workmanship necessary for the cement and sand mortar.

**QUESTION:** I am building a summer cottage and would like to have a fireplace which does not smoke. I have seen advertised something called a Heatilator which seems to fit into the fireplace and keep it from smoking. Is this necessary?

**ANSWER:** Heatilator is the trade name for a metal form of fireplace. It does not smoke because it is scientifically designed from this point of view. Its installation does away with many of the dangers due to faulty workmanship. It is not essential, however, for scientific designing and proper construction will always result in a fireplace that will not smoke. The Heatilator, and other similar products, have another virtue, however, which makes them decidedly worth considering, especially for the summer cottage; for they are constructed with a heating chamber which permits part of the air warmed by the fire to be carried in two metal ducts to other parts of the room or house. Thus on a cold, rainy day a fire in the living room fireplace may send some of its warmth to a nearby dining room or bedroom—a factor doubly appreciated in a house used early and late in the summer season.

**QUESTION:** I am decorating a Dutch Colonial house that dates back as far as 1730. The old fireplaces have been restored and the floors have been painted, but the problem is to do something about the wide cracks between the boards. Can you suggest a filler that will not crumble?

**ANSWER:** We are sorry to say that we know of no permanent method of filling cracks caused by the shrinking of a wood floor. Crack filler put in at a time when the boards are dry will be forced out when the wood swells during a damp period. If put in when the boards are damp, it will dry, crumble and lift out when the boards, in shrinking, pull away from it. Thoroughly seasoned boards very carefully laid are the best answer to this problem, but not a perfect one. Occasionally in an old house where cracks have become too wide, it is worth while to have (Continued on page 100)



*This is one of a series of pages devoted to details which you will do well to discuss with your architect when planning a home.*

*The Van Der Leeuw Research House, overlooking Silver Lake in Los Angeles, California. Architect: Richard J. Neutra. The products of Libbey-Owens-Ford used exclusively in glazing.*



# GLASS

## *dominates design*

Wherever you see a new house being built, there is apparent a new and refreshing trend in both exterior and interior. As you see it from the street, windows . . . more windows, bigger windows, picture windows, corner windows . . . are the keynote of construction. If you could look inside, you would find wall space specially planned for mirrors, closet doors and shelves of glass . . . provision made for glass screens and panels, both clear and obscure, in kitchens, baths, and dining alcoves. If you saw it after the

house was furnished, your eye would meet a profusion of glass topped and mirror topped tables. The increased use of glass has created a new type home. As America returns to life, it returns to LIGHT, as well . . . and does it through the medium of GLASS. The glass to which it turns, of course, is the clear, fine, flat product of Libbey-Owens-Ford.

LIBBEY-OWENS-FORD GLASS CO., TOLEDO, OHIO, manufacturers of Highest Quality Flat Drawn Window Glass, Polished Plate Glass and Safety Glass; also distributors of figured and wired glass manufactured by the Blue Ridge Glass Corporation of Kingsport, Tenn.

## LIBBEY · OWENS · FORD

### QUALITY GLASS

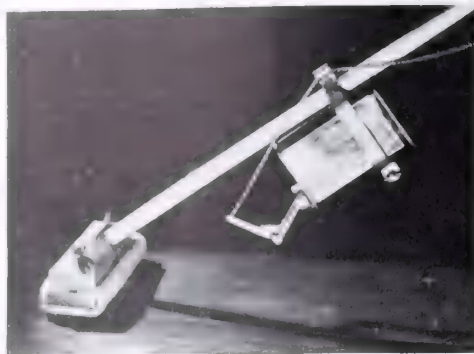




## BROADCAST FROM THE SHOPS

Write House Beautiful—Home & Field Shopping Service, 572 Madison Ave., New York, for names of shops selling these articles. The prices are subject to change. Usually there is a mailing charge.

Floor waxer, with felt pad and pull chain that syphons liquid wax from can as required, makes light work of this household chore. Complete with wax..... \$1.95



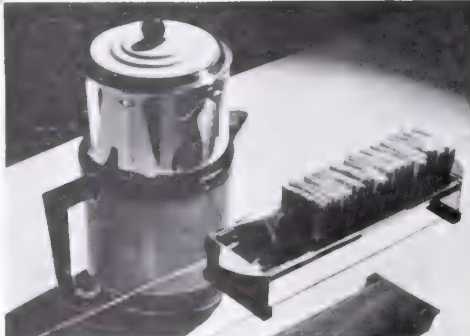
Silex teapots, like Silex coffee makers, are of heat-proof glass. Have chromium handles and tops. Price of two-cup size, \$2. Four-cup size..... \$2.75



Drip coffee maker for six cups. Upper part is chromium, the lower part ivory china banded in black or colors. Price, \$5.95. Chromium cracker trough. \$3.50



Kitchenware again turns to white enamel, these having black trim. Sauce pot holding 2 qts., priced at \$1.64. A 1 qt. sauce pan is \$1.36. 1 1/2 qt. double boiler, \$3.66



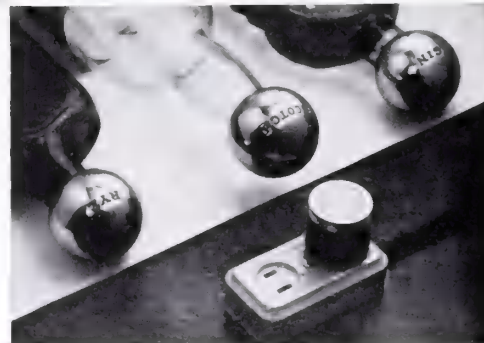
Combination knife, bottle opener and pipe cleaner in chromium, \$2.50. Sterling silver key chain and tube for automobile license for dashboard. Price..... \$5



Household knife sharpener screws on a wall or shelf. Is operated by a rotating crank. Modernistic design, ivory and green lacquered metal. Price..... \$4.95



Black metal folding table with two black fabrioid shelves. Very sturdy and lightweight, easily portable to garden or porch. Price..... \$3.50



Chromium domes, stamped scotch, rye and gin in red, white and blue. The set of three, \$1.50. Night light plugs into socket, giving soft, constant light..... \$0.75

PHOTOGRAPHS BY KOSER



"Just think,  
Sonny—  
you're in the  
movies now."

"Aren't we the economical  
movie makers—  
think how  
little it's  
costing."

# Ciné-Kodak Eight

Makes movies  
for 10¢ a shot\*\*



"—And see the way  
it's constructed."

"Yes, there's real quality  
in that camera."

"Isn't it marvelous?  
The movies are clear  
and natural as life!"

"They certainly are—  
and you took them  
yourself!"



**O**F COURSE, you've always wanted a movie camera... well, here's your wish come true.

Ciné-Kodak Eight is a full-fledged movie camera. It marks a new *high* for simplicity—a new *low* for upkeep. Makes good movies right from the start. And the price... only \$34.50.

See this movie "buy" at your Ciné-Kodak dealer's. Let him show you the pictures it takes. Eastman Kodak Co., Rochester, New York.

\* IN THE MOVIE STUDIOS of Hollywood, a shot is one continuous scene of a picture story. The Eight makes 20 to 30 such scenes—each as long as those in the average news reel—on a roll of film costing \$2.25, finished, ready to show.

*If it isn't an Eastman, it isn't a Kodak*







## TRADE FACTS FOR HOME BUILDERS

### Silverware

**THE HISTORY OF THE SPOON, KNIFE & FORK** explains the development of table utensils from earliest examples to the gracious, convenient flatware of today. It tells how the spoon was probably the first of the trio, sea shells evidently serving as the first crude spoons; how, when forks came into use, some combination forks and spoons were made; how the first knives were for hunting and later developed into tableware. In addition, steps on making modern sterling knives, forks and spoons are explained and illustrated, and rules for correctly laid tables for the three main daily meals are given by Louis Sherry, caterer. REED & BARTON, TAUNTON, MASS.

**THE MODERN WAY TO CHOOSE YOUR SILVER** is a collection of brochures inclosed in an attractive cover. Such styles as Adam, William and Mary, Early American, Granado, American Directoire and Mary II are represented in sterling, each designed to fit into its proper period setting or to blend gracefully into the modern scheme. The Granado was especially designed for the Spanish or Mediterranean style of decoration; plainer styles like the Early American or the classic Directoire are adaptable to modern décor as well as to their own periods. A brief history of the origin of the style is included, and a price list accompanies each brochure. ROGERS, LUNT & BOWLEN CO., GREENFIELD, MASS.

**THE MAGIC OF FLOWERS** discusses the flowers represented in the Wallace "Nine Flower Pattern" in silverplate. The significance of each flower, correct ways to arrange them for both home and exhibition purposes to get harmony of color, line and proportion (including the principles of Japanese arrangement), and methods of preparing cut flowers to keep them fresh are described. Little pointers are given on the correct setting of breakfast trays and tables, luncheon, tea, dinner and buffet tables. A thoroughly delightful and helpful booklet, whether you have a garden or a few blooms from the florist's shop. There is a charge of \$.25. R. WALLACE & SONS MFG. CO., WALLINGFORD, CONN.

**"EXEMPLAR" SILVER** describes and illustrates some Watson sterling pieces, copied from fine old designs insofar as was suitable to present-day requirements and methods of manufacture. In one case an old trencher with dignified, well balanced lines inspired a modern bread and butter plate. Paul Revere originals were copied for a series of bowls and a water pitcher, the bowls exactly duplicating the original shape, the pitcher being given a handle more comfortable to grasp. Information is also given about "The Private Silversmith Service" for those who want special designs made to order. THE WATSON CO., ATTLEBORO, MASS.

**THE SYMPHONY SERVICES** describes both Symphony and the new Symphony Chased sterling table silver, the Symphony Chased being an enrichment of Symphony for those who prefer a little more ornamentation. These are open stock patterns. A complete Symphony Service, on Colonial lines, includes a tea

set, bowls, plates, pitcher, trays, candelabra and other useful pieces. THE TOWLE SILVERSMITHS, NEWBURYPORT, MASS.

**NOTE:** Manufacturers of table silver will send price lists to anyone requesting them through our Trade Service Bureau. Please state what patterns interest you and give names of companies offering them.

### Gardening Equipment

**ELECTRIMMER.** A leaflet describes this powerful yet lightweight hedge trimmer that snips off the toughest twigs and does the job much faster than hand shears. It cuts a clean swath, leaving a level top line and straight, even sides, without damage to ends or bark. Weighs six pounds, plugs in ordinary light socket, either A.C. or D.C., has twelve-inch cutter blade and handy thumb-operated toggle switch, and is guaranteed against electrical and mechanical defects. SKILSAW, INC., CHICAGO.

**NOW, NOTHING TO MOWING BUT WALKING!** The Lawn-Boy Power Mower is gasoline-driven, weighs only ninety-five pounds complete, gives an even trim to lawns, climbs up steep terraces and does a neat finishing job around shrubbery, walls and walks. The brochure describes its ease of operation and illustrates its construction. LAWN-BOY DIVISION, OUTBOARD MOTORS CORP., MILWAUKEE, WIS.

**GREENHOUSES AND CONSERVATORIES** is a handsomely illustrated book that shows large greenhouse systems on magnificent estates, greenhouses for smaller gardens, in connection with homes or built next to garage or work room, seashore greenhouses, and lean-to conservatories built to the basement of house or garage and using the same heating system. The Junior, a ready-built greenhouse, is delivered in completely assembled sash sections that are painted, glazed, and have built-in Asbestos Rock walls, the sections being ready to bolt together and the heating pipe already threaded. Interesting, also, is the Perkheater hot water heating system for greenhouses. Glasmed-over natatoriums are shown, too. HITCHINGS AND CO., ELIZABETH, N. J.

**GARDEN ENEMIES AND HOW TO CONTROL THEM** is a chart that tells which of the Hammond safe insecticides and fungicides to use for specific plant diseases and to prevent insect attacks, how to use these and when to repeat the treatment. Liquid Slug Shot for spraying and Slug Shot insecticide both contain the non-poisonous and powerful rotenone, which has been chemically stabilized by an exclusive process to prevent deterioration. Other products are described, such as Tree Wound Paint, No Crow, and Hammond's Weed Killer. HAMMOND PAINT & CHEMICAL CO., INC., BEACON, N. Y.

### Cameras

**GRAFLEX CAMERAS FOR MORE INTERESTING PICTURES** is a catalogue that will appeal to the initiated and make new camera fans. Important features are precision construction, direct full vision focusing to the instant of exposure and the focal plane shutter

If you wish copies of any of the booklets reviewed here, write to House Beautiful Trade Service Bureau, 572 Madison Avenue, New York. The booklets will be sent to you promptly, without obligation

that gives the ultimate in light-transmitting efficiency, from "time" or a slow "instantaneous" to lightning swiftness that stops the fastest action. The new National Graflex is fully described, as well as other types, and price lists covering both cameras and equipment are included. FOLMER GRAFLEX CORP., ROCHESTER, N. Y.

### Home Improvements

**101 PRACTICAL SUGGESTIONS ON HOME IMPROVEMENTS** shows the way to many minor, low-cost improvements and important ones like the application of weather-tight, fire-resisting roofing. It explains the J-M Million-Dollar-to-Lend plan by which a small down payment provides funds for remodeling and improvements. Free estimates will be given for projects like building an extra attic or basement room or modernizing the bathroom. JOHNS-MANVILLE, NEW YORK.

### Furnishings and Decoration

**PELLA VENETIAN BLINDS** have been styled for beauty, in delicate tints or striking color combinations to fit any decorative scheme. The mechanics are concealed; unsightly brackets and tilting bar have been eliminated. Cords no longer need be tied, with consequent wear and necessity for replacement. Locking is automatic, slats nest neatly, and there are no lines of light. Light and ventilation are happily controlled by these blinds. ROLSCREEN CO., PELLA, IOWA.

**MAYFLOWER WALL PAPERS AND NEW WAYS TO USE THEM** gives suggestions on period and contemporary papers. It also answers such specific problems as how to paper a small room to give an impression of greater size, a dark hall to get the effect of light and spaciousness and a low-ceilinged room to give height. An estimate chart is included for gauging the rolls of paper required and there is a questionnaire for those who require special advice from the Mayflower decorating department. MAYFLOWER WALL PAPERS, CHICAGO.

**FINCASTLE FABRICS** are sturdily woven drapery and upholstery materials patterned after European peasant weaves, homespun of the American Indian and the mountaineer, abbey and basket cloths. The designs and rich colorings are inspired by many interesting sources, such as fine tapestries and mosaics in famous museums. A brochure with color illustrations is available. LOUISVILLE TEXTILES, INC., LOUISVILLE, KY.

**A LITTLE GUIDE TO BEDROOM DECORATION.** Besides a brief sketch of the art of quilting, this booklet outlines the history of eighteenth century decoration abroad and the early American styles. Color illustrations show bedrooms in Federal American, French Provincial, Biedermeier, Empire and similar periods, the quilts being reproductions of such fine old patterns as Washington's Plume, Lover's Knot, and Queen's Bouquet. Window draperies are available to match these Olde Kentucky Quilts. LOUISVILLE BEDDING CO., INC., LOUISVILLE, KY.



# QUAKER CURTAINS



*for style and character*

There is nothing monotonous about a Quaker curtain nor anything bizarre. Individuality and style correctness are achieved through the skillful use of design and novel weaves. That is why leading decorators, who today insist that lace and net curtains are a necessity, prefer Quaker.

You will, too, so see them at your favorite store. Moderately priced, from \$1.50 a pair.

## **Have You a Window Problem? Send for This Book**

The only book published that shows photographs of curtain problems found in typical American homes, and their solution. Sent postpaid upon receipt of 10c, stamps or coin. Address Department 3B.

QUAKER LACE CO.



330 FIFTH AVE., N. Y.



## LAST MINUTE BULLETIN: SILVER,

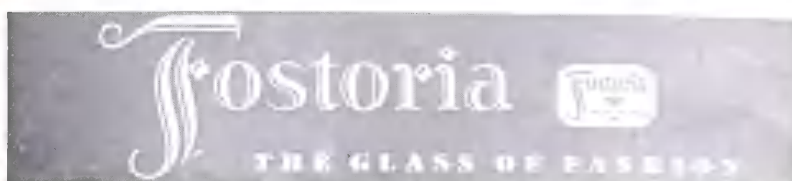


★ **with all the haunting beauty  
of rare old "Camphor Glass"**

Here is another important "revival"... Silver Mist... Fostoria's latest triumph in glass-making technique. Here is glassware almost too beautiful to describe... glassware you might have looked for in the prized collection of a connoisseur, but which you would certainly not have expected to find in today's stores, priced well within your reach.

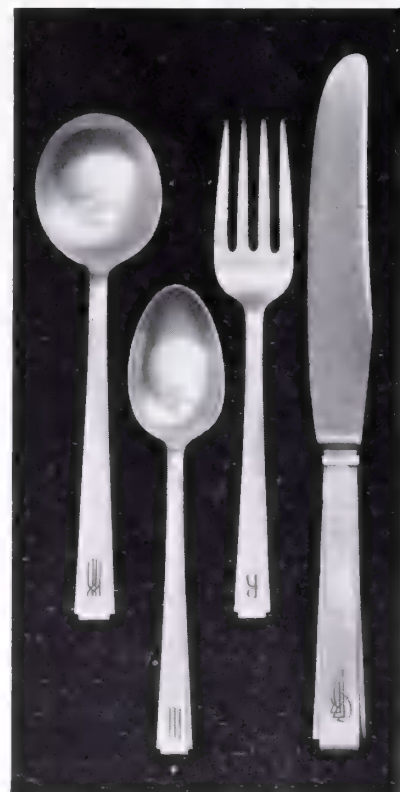
When you see it, we believe you will agree that we have retained in Silver Mist all the satin sheen of fine old "Camphor Glass". Perhaps you will feel as we do, that our reproduction is an improvement on the original. Write for our booklet on Correct Wine and Table Service. Fostoria Glass Company, Moundsville, W. Va.

The pieces illustrated are:—footed fruit bowl and candlesticks to match, "Trindle", decanter, flower vase, candy jar, bitters bottle, three-part relish dish and the popular Fostoria "Bubble Ball". These are just a few of the beautiful Fostoria pieces in "Silver Mist".



DAVID J. KOSER

Ruth Reeves sets the white steeple of Kingston on one of her Hudson River designs. You buy it by the yard in a sheer and shining celanese fabric and hang your summer windows with it. Exclusive at James McCutcheon & Co.



EMELIE DANIELSON

The clearly articulated design of this Modern Classic sterling is by Robert E. Locher. From Rogers, Lunt & Bowlen Co.



## A QUILT AND SOME NEW FABRICS



By their textures and weaves you shall know the newest Fincastle cottons. For windows: The white checks let the sun shine through. For upholstery or for slip covers: The waffle weave or the stripes. Louisville Textiles, Inc.



PHOTOGRAPHS BY KOSER

This modern counterpart of a counterpane your great-grandmother would have been proud of is in white and a garden green. Tiny posies are clustered on the underside. Olde Kentucky Quilts, Louisville Bedding Co.

Betty Smith  
says:—

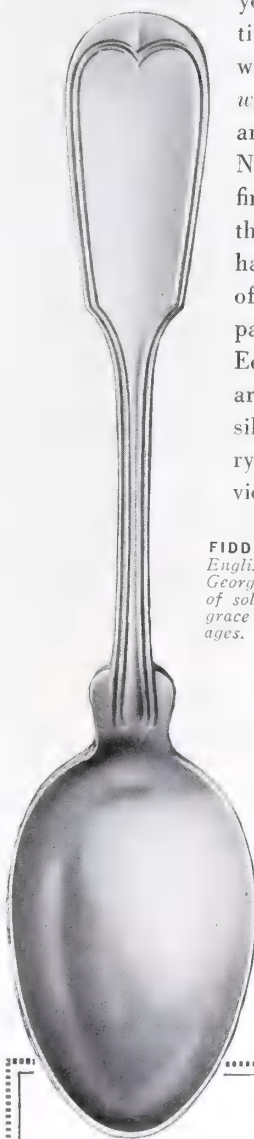


"Choose your silver  
in the privacy of  
your own home"

Edward VII

FRANK W. SMITH, INC., of Gardner, Massachusetts, manufacturers of beautiful things in Sterling Silver for over 50 years, makes it possible for you to do this without cost or obligation.

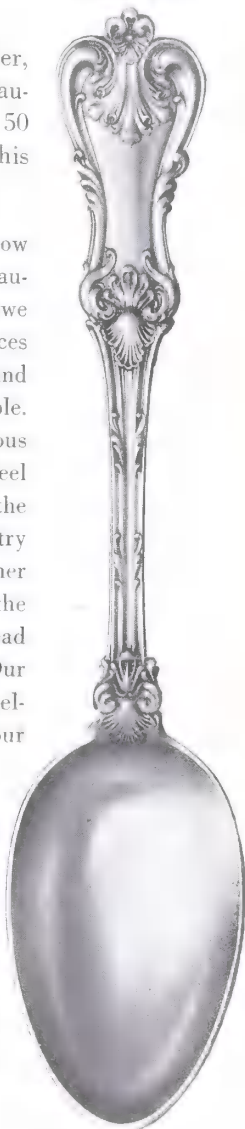
Fiddle Thread



Indicate on the coupon below your preference of the two beautiful patterns shown here and we will send you five actual pieces *without charge*. Study them and arrange them on your table. Note the sheen of the luxurious finish in the candle light. Feel the perfection of balance in the hand—the grace and symmetry of design. We have many other patterns to choose from but the Edward VII and Fiddle Thread are particularly distinctive. Our silver is sold only through jewelry stores—there is one in your vicinity.

**FIDDLE THREAD**—A pattern, created by English silversmiths during the reign of George III, that accentuates the beauty of solid silver through a simplicity and grace of line that is as enduring as the ages.

**EDWARD VII**—Evolved from Old English shell and Rococo ornament of the middle Georgian Period—graced with a finer detail of ornamentation and an artistry that arises in its appeal to all lovers of beauty. Complete dinner service to match.



FRANK W. SMITH, INC.  
GARDNER, MASS.

*Silversmiths for half a century*

FRANK W. SMITH, INC.  
Box H, Gardner, Mass.

With the understanding that it does not obligate me to purchase please send me five pieces of your (check preference)

☐ Fiddle Thread ☐ Edward VII pattern

in order that I may examine them leisurely in my home

Name \_\_\_\_\_

Street No. \_\_\_\_\_

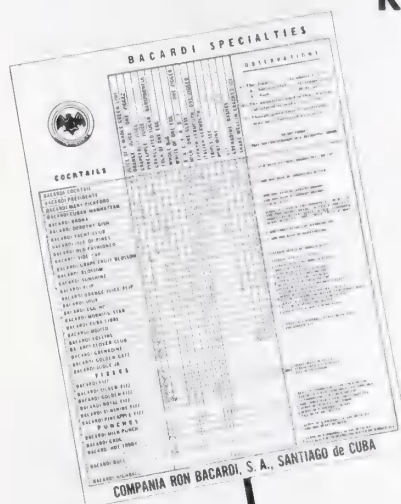
City \_\_\_\_\_

State \_\_\_\_\_



# "A MAD SUCCESS"

THE FRENCH CALL THIS SIMPLE  
RECIPE CHART



Send for it—  
**FREE**

25 cocktails the whole  
world loves... collected  
from the smartest bars  
of Europe and America



"Un succès fou!" Translated into many languages, in demand wherever civilized people cultivate the art of graceful drinking. Because Bacardi is different. Because Bacardi is smart. Because the chart tells how to mix 25 of the smoothest, most delightful cocktails you've ever tasted—all based on Bacardi. Of course you want a copy of this internationally famous chart for your very own! The American translation is now ready for you. And it's FREE! Just let us know you want it. Write to Schenley, Room 407, 18 West 40th Street, New York City.

A *Schenley* PRESENTATION

# BACARDI

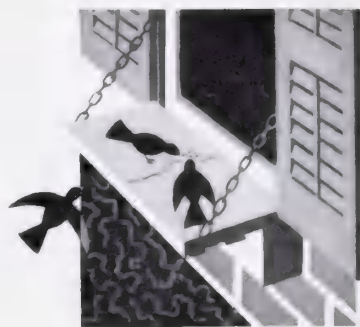
Schenley, sole agent in the United States  
for Compañia Ron Bacardi, S. A.



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1934  
Schenley  
Import  
Corp.

## Invitation for the Birds

by C. F. Greeves-Carpenter  
and F. Yeager Hacker



ONE of the most beautiful sounds in nature is the clear song of a bird, yet little is consciously done to attract song-birds to our gardens. The installation of several bird houses may perhaps lure a few of them, but there is much more which could be accomplished to make them feel properly at home. Bright-colored berry-bearing plants will attract birds in the first place. A judicious arrangement of these plants, even in the smallest garden, would also enhance the general beauty of the garden in fall and winter. They are suitable, too, for hedging or in the foundation planting. Some varieties may be used as specimen plants on the lawn and some of the dwarf types could be used to great advantage in the rockery. Many of these plants have strong root systems which make them invaluable for the retention of soil on terraces. There are many berry-bearing trees, too, which may be attractively interspersed with the lower-growing types and with evergreens for winter effect. The shrub which will most readily occur to the mind of the garden-lover for use as hedging will be the barberry, and certainly no hedging is more beautiful or graceful in winter against the snow. Birds may often be seen picking at the bright berries.

INTERSPERSED IN THE foundation planting might be some of the evergreen berry-bearing shrubs: pyracantha coccinea lalandi, with its orange-colored berries; inkberry; small-leaf Japanese holly with its black berries; or yew (taxus cuspidata) with its berries resembling raspberries in color. Some of the deciduous shrubs most adapted to foundation planting are bayberry, with grayish berries and sweet-scented foliage; highbush blueberry; Japanese snowball, with blue-black berries. A point to be emphasized in foundation planting is that only a very few of the berry-bearing plants should be used, partly because it is more difficult to attract birds near the house and partly because a bird sanctuary needs to be more secluded to be attractive to the birds. Berry-bearing shrubs and trees suited for specimen planting on lawns are: winged evonymus with its odd-shaped, corklike bark and red berries; any of the hawthorns or dogwoods, all having red berries; mountain ash, with clustered orange fruit; nannyberry, with blue-black berries which hold on the tree all through the winter.

FOR ROCKERY PLANTING, the rock cotoneaster, an evergreen with glossy foliage and red berries preceded by a small delicate pink flower, makes an excellent plant. The bayberry, previously mentioned, is also quite at home in the rockery.

FOR TERRACE PLANTING with a view to the retention of soil as well as the at-

traction of birds, the Japanese barberry is one of the best shrubs, as it has a very strong, tenacious, fibrous root system. The coralberry, sometimes called Indian currant, and snowberry, the red rugosa rose, rambling roses, honeysuckles and the winterberry, which is a semi-evergreen, are also well adapted to this purpose.

THE IDEAL TYPE of planting for a bird haven would naturally be that resembling a miniature woodland. For this purpose some of the taller berry-bearing shrubs should be used in conjunction with a number of shade-loving evergreens such as hemlocks, firs and pines to make an effective covering during winter. The whole scheme should be feathered down with some of the lower growing woods plants, such as rhododendrons, mountain laurel and some of the azaleas, in combination with some of the smaller berry-bearing deciduous shrubs as, for instance, withe-rod, viburnum, spicebush, and the dwarf dogwoods, so that too abrupt a transition is not noticeable.

ON SOME PROPERTIES it may be possible to have a fairly extensive miniature woodland which would permit of a flagged path leading to an irregular area of lawn, in the center of which a bird bath could be formed. In such a setting the planting should be made so that the sun would shine on the bath during a portion of the day at least, as birds prefer bathing in sunlight.

THERE IS A great range of choice among types of bird houses themselves, which, of course, helps to keep the birds which the garden first attracts. A new type has been made from processed cork which blends most harmoniously with the bark of trees, making the bird houses inconspicuous. Others are made from smooth-surfaced wood or from natural-finish cedar. Wrens require houses having only a small entrance so that they cannot be molested by larger neighbors. Flickers and other large birds naturally require a more roomy affair. Robins do not like a closed house, preferring shelters which merely consist of roof, floor and one wall. Some houses are made so that a hinged bottom may be dropped in order to facilitate the cleaning of the house. Suet should be placed in the immediate vicinity of the bird houses so that the inmates may grease their bodies in order to prevent infestation of ticks and lice. During the winter it is an excellent idea to suspend coconuts in the trees, first making an entrance hole in the nuts according to the size of the birds it is desired to feed. Stuff the nuts with chopped suet, crumbled bread, small nut meats and seeds. A good food supply will do as much as anything else to keep your bird population stable the year round.





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No. 1—PLAIDLEY BLOCK.  
No. 2—CHEVRIC DAMASK.  
No. 3—CHANTILLY STRIPE.  
No. 4—STRAP DAMASK.



## Summer In Quebec

CONTINUED FROM PAGE 82

TO MAKE THE picture of this place complete there is also presented on page 82, although it has not been built, a perspective of a garden planned for it by Fletcher Steele. It is difficult to find much written about the smaller French gardens. They are not included in the books on the history of gardening and can for the most part be known only by going to original sources. Of course, this is always the best, in fact the only sure method of reproducing the spirit of a garden. But for those who would like to refresh their memories of these gardens, their salient characteristics are summarized here. In the first place they have three outstanding virtues: form, usefulness and privacy. Whatever else they are, they are precise and coherent, squared up, and usually surrounded by a high wall which gives protection and a background for the ever-present espaliered fruits. And they exist primarily to serve some utilitarian purpose. For this reason they invariably combine vegetables and flowers and include a shaded spot for the out-of-door meal—sometimes a summer house or shelter, sometimes only a few feet of paving.

THE FRENCHMAN LIVES in his garden and enjoys it. It is not a place for the

growing of rare specimens; it is a spot for the cultivation of vegetables and fruits for his simple meal and of the homely flowers that his nature craves. Because the Frenchman knows above all others how to clothe the necessities of life with grace, he has made his rows of artichokes and cabbages, lettuces and herbs, as decorative as his flowers. Instinctively he has given his garden the order of design, however simple it may be, and has known that melons and radishes would fit into this frame as well as lilies and violets—that indeed there was no real reason why they should not all inhabit the garden together. And so we have those small gardens scattered throughout France which, perhaps more than any others, teach us that the first requirement of a garden is that it should actually be lived in. We may embroider by adding simple furniture, brick or stone edgings, standard fruits or standard flowering plants and a more elaborate summer house. But if we keep all related to actual use and are not carried away by a desire for display, then the garden will still retain the spirit of those belonging to the small manor houses of France—a spirit which is well reflected in this one, too.

## Ins And Outs Of Casements

CONTINUED FROM PAGE 83

with in choosing the casement is the weather. This is of more importance with the casement than with the double-hung window only because the temptation to have casements when the budget points contrariwise sometimes leads one to install an inferior product that is not efficient. Steel casements, for instance, that are too light-weight will buckle and leak air and even rain. In such a case the best solution is new and better frames. Wooden casements, because wood will swell and shrink, may be less tight than good quality metal ones, but they can be made tight by weatherstripping. The casement that opens in, however, is by its very construction less effectual in keeping out a driving rain than the one that opens out. A glance at the smaller sketches on page 83 will show the reason for this. The bumper that prevents the side-hinged window from opening all the way in or all the way out is called a rabbet. When the sash opens in, the rabbet is on the outside; and when it opens out, the rabbet is on the inside. This is an obvious observation, but what we perhaps haven't noticed and which the sketches show is that it is much easier for a driving rain to make its way in under the sash in the first instance than in the latter, for with the in-swinging casement, the water follows down the sash and finds an unobstructed passage under it to the sill inside. Weatherstripping will prevent this somewhat, and so will a molding at the bottom of the sash to throw off the water, but the English way of playing safe and putting out no latch key to the elements is better for our climate and reduces the weather hazard by at least one count.

CASEMENTS ARE TIGHTEST when they close against a mullion bar, but such an obstruction in the center of the

space left by two out-swinging casements is less desirable. This is obtainable with the use of the cremone bolt, which locks the window both top and bottom and thus holds it firm and tight. These bolts, which work from a single handle in the center of the window, are found on practically all casements and French doors in European countries. They are less common here because they are more expensive than the regular hardware.

ANOTHER METHOD SEEN abroad to make the casement more weather-tight is the use either of two sets of windows, one opening in and one opening out, or of sash with double panes of glass. The latter is, of course, a more satisfactory device from the point of view of operation and vision since there is only one set of adjusters to handle and one set of muntins to obstruct the view. The value of double panes has been recently recognized in this country in the manufacture of a window made with an air space between the sheets of glass sealed against dust and moisture. This double glazing is to be had in either the casement or the double-hung window.

THE THING OF importance to remember, then, when the decision is made that the house must have casements, is that there are these difficulties with screens, curtains and the weather which are better faced at the outset. A small nuisance like a screen that doesn't work or curtains that get in the way encountered several times a day for 365 days and even a few years may be sufficient to modify considerably one's pleasure in the new house. And leaks, either of winter winds or driving rains, are something that the American temperament won't endure. Fortunately it doesn't have to.



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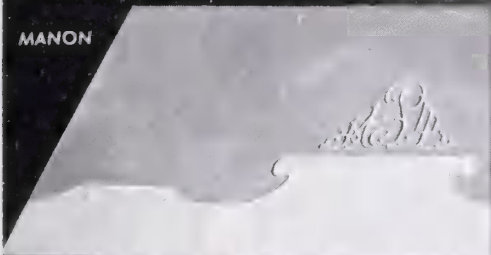
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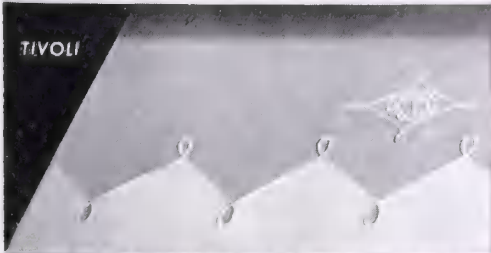
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Three original patterns in Mosse's "Caracalla"  
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## A Romance of the Furniture Arts

The genius which, in generations past, built timeless beauty into French and English furniture, would delight in the inspired designing and loving craftsmanship with which their heritage is now brought to the modern American home.

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To insure perfect settings for these "Renascent" furniture masterpieces, Tapp, DeWilde and Wallace have created complementary floor coverings, wall papers, lighting fixtures and accessories. Thus the whole room is a charming unit—each part deliberately designed to harmonize with every other part. A leading store or interior decorator has been selected in each large city to make available to you the exclusive "Renascent" masterpieces of Tapp, DeWilde and Wallace.

Elsewhere in this magazine are shown other "Renascent" pieces, selected by House Beautiful and Home & Field for The Spring Bride's Home.



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## Please Tell Me

CONTINUED FROM PAGE 88

the floor taken up and relaid. We do not mean to say by this that crack fillers are not of some help, but they are seldom, if ever, a permanent cure. .

QUESTION: Can paint or paper be applied over grasscloth? If so, which is more satisfactory?

ANSWER: If the grasscloth is perfectly tight on the wall surface throughout the entire wall space, it may be painted, but the paint would of course have a tendency to fill the pores and stiffen the material. Water color paint may be used. If it is, it should be put on over a slightly flatted varnish sizing, as otherwise the water in the paint may go through the grasscloth and destroy the bond between it and the wall. Although more expensive, lead and oil paint would probably be more satisfactory. In this case, three coats will probably be required: a filler coat with a quantity of varnish in it, an undercoat of paint, and a final coat having a flat finish. It would not be possible to paper your walls over the grasscloth. If you want papered walls, the present covering must be removed. Paper must have a smooth base as any roughness underneath will show through the new paper.

QUESTION: After three weeks the new paint on the wood in my kitchen is still very sticky and tends to flake off. What can be done about it?

ANSWER: Evidently there was something wrong either with the paint or with the surface painted. Was the surface thoroughly cleaned before the paint was applied or did it have oil or grease spots on it? Was it a high gloss surface over which the new paint was applied without first killing the gloss? Either of these conditions would cause even the best grade of paint to "crawl," and nothing can now be done except to strip off the present paint and start over again. However, if the fault is in the paint rather than the surface, you may possibly be able to harden it by washing it with ammonia and water.

QUESTION: We have a brick building on which we plan to make extensive repairs. The two walls exposed to south-

west winds and rains have always leaked and nothing that we have tried has completely stopped it. We have been told by one adviser to waterproof both sides of the wall and then stucco the outside and plaster directly on the brick inside. Others advise against stucco, saying it will crack and come loose. Will stucco be durable where heavy rains prevail? Is there nothing which will waterproof the outside of the brick wall and still let the brick show?

ANSWER: Your walls may leak because too porous a brick was used, or the fault may lie with the mortar or with the workmanship. If the fault lies with the brick, the exterior walls could be painted and the paint will probably fill the pores sufficiently to prevent further leaking. There are also colorless damp-proofing materials which can be applied to the outside walls and which will not noticeably change the color of the brick. This will have to be renewed every so often, as with paint. If the fault is in the joints, the wall should probably be thoroughly repainted, preferably with a waterproof mortar. If conditions are very bad, it may be necessary also to damp-proof the inside of the brick wall.

The use of stucco on the exterior may be the answer to the problem but it is difficult to make stucco adhere successfully to brick, especially around chimneys, and we certainly would not attempt to use it except over wire lath. A third possibility is one or more coats of asphalt waterproofing on the inside face of the brick, with an inside finish of lath and plaster. A wall so damp-proofed may make all treatment to the exterior unnecessary.

In this region we do not approve of plastering directly on the inside of any kind of masonry wall but require furring strips between the wall and the plaster. If instead of the usual 1" furring strips applied directly to the wall, you use 2x4's placed 1" away from the wall, you play doubly safe; for even if a small amount of moisture gets through the asphalt, it will not reach the plaster. Just what course to follow in your case depends upon the cause of your trouble and this can be diagnosed only by actual inspection. Since you are making extensive repairs, the wise course to follow is to place your problem in the hands of a competent architect who will solve your waterproofing problem as part of his services in connection with your house.

## The Dog Show

CONTINUED FROM PAGE 37

looked upon as one of the wizards of the sporting dog-breeding fraternity. The Buck champion commenced his probably unequalled career at the Maryland Kennel Club's show at Baltimore in February, 1932. There he was awarded the prize for the best of his breed. The judge was Walter Stoddard. In 1932 My Own was sixteen times best of his breed; in 1933, twelve times best of breed. In 1934 this marvelous cocker, so well named The Great, was three times best cocker in the show during the month of February. His triumphs were at the New York, Buffalo

and Rochester events. As may be well imagined, such victories in the best patronized of all the sporting gun dog sections at American shows meant more than signal successes; indeed, it may be well asserted that few, if any, cocker spaniels have attained such astounding prominence.

NOTWITHSTANDING THE GREAT patronage accorded other types of land and water retrievers, there can be no doubt that the Chesapeake Bay dog remains the favorite companion of the American (Continued on page 102)

**texture**  
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ONE half the beauty of modern forms in furniture is achieved by the fabrics used. Let them be individual — such as this deep-surfaced French importation—and you score a triumph in decoration. To assure a constant repetition of successes the alert decorator depends upon Carrillo for fabrics.

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AN INNOVATION recently introduced this handsome English Reproduction Tray and convenient Portable Stand has met with instant acceptance. Smart hostesses everywhere were quick to recognize it as an invaluable aid to graceful serving. Tray is of heavily plated silver and is beautifully engraved. Stand is chromium and will roll easily to wherever needed. Folds when not in use. Size of Tray 25" x 19". Height of Stand 28".

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## MANISTEE Rare Northern Birdseye Maple FURNITURE



### ● Distinguished . . . Exquisite . . . the Ultimate Choice for the Modern Trend

FURNITURE of the modern trend calls for simplicity of line and design, for beauty achieved through artful wood figuring and soft color tones—but no craftsman with all the skill of his art, can hope to achieve wood figurings as distinguished and exquisite as the beautiful and rare individual effects that Nature herself has created in birdseye maple. That is why Manistee maple furniture is so universally admired and chosen for modern homes.

The maple used for this furniture is the choicest obtainable, and the most enduring, because it is grown in northern Michigan, the climate that produces the best. Both woods and veneers are selected for their beauty. Whole pieces are used, perfect for texture and figure. Birdseye maple is the only material of its kind—like ambergis, or diamonds. Thousands of feet of maple lumber must be carefully inspected to find a single length of birdseye maple. Because it is so rare, few manufacturers dare to handle it, and few know how to use it.

Because Manistee has specialized in this work for 25 years, they are recognized as national headquarters for birdseye maple furniture. The charm of their creations is found in sheer beauty of woods, rather than in ornate ornamentation. Not only are highest quality standards of construction adhered to, but finishes are extraordinarily beautiful. Manistee craftsmen are noted for achieving mellowed effects exactly matching those of antiques, and are often called upon to do custom work in finishing individual pieces to order.



### the PATRICIAN

This birdseye maple group is typical of the modern trend, where beauty is achieved through fine figured woods and soft natural tones. Note the artistic inlaid line and exquisite marquetry embellishing these pieces. Hardware fittings have been especially selected. Write direct to the factory, giving your dealer's name, and through him we will see that you receive full information, illustrations, prices, concerning Manistee birdseye maple and other maple furniture, without cost or obligation to you.

### For the Trade

A new 1934 catalog of the Manistee line has just been completed, and will be sent together with net price list to furniture stores, decorators, or authorized dealers, upon request. A special service is maintained to match up individual finishes, without extra charge.

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CORMINHILL, INC.  
The Chesapeake Bay retriever Champion Busy B. as painted by Maud Earl. Busy B. is the property of Anthony A. Bliss

duck-hunter. No water dog can withstand the very cold and trying elements better than these brown dogs, which are said to derive their name from the fact that two of them, which became the progenitors of the breed, were found on a water-logged vessel in Chesapeake Bay. There can be no question of their bravery and strength. It will be pleasant reading for breeders to learn of the Government's plans for conservation of wildfowl, for that probably means more hunting and a greater demand for these dogs. The Chesapeake has long been the pride of hunters, but nothing had been done for the breed in the way of duck-shooting water trials until Mr. Anthony A. Bliss of Westbury, L. I. established the Chesapeake Bay Retriever Club. This group has made enormous headway in promoting the popularity of the breed, and its field and water trials, held on Long Island, are recognized as strictly sportsman-like diversions. The excellently maintained kennels at Westbury owned by Mr. Bliss contain many Chesapeakes—in fact there were about forty puppies when I visited there early last fall. All of the adult dogs were well trained, and it is safe to say that Mr. Bliss would decline to own a Chesapeake that was not a worker, or, if a puppy, a potential duck dog bred from fine stock. These dogs are entered at the leading shows, and some of them have proved great performers at the field and water trials.

ON SATURDAY, MAY 26, the annual outdoor dog show held under the auspices of the Morris and Essex Kennel Club will take place on the delightful private polo field at Giralda Farms, Madison, N. J. This great event, which has become known as the garden party dog show of America, is practically the outright gift of Mrs. Hartley Dodge, formerly Miss Geraldine Rockefeller. Set amid the spring beauty and freshness of a lovely estate, this show has become one of the great spectacles of the dog world, a model after which

many of the high class exhibitions might well be patterned. I would like every reader of this paragraph to endeavor to visit the Giralda Farms affair, for it is unquestionably one of the best and most beautiful of all outdoor kennel events.

MEXICO, ESPECIALLY MEXICO CITY, has recently manifested an unusual interest in dogs. The show lately held on the tennis courts of the Hotel Geneve was a fashionable success. It is only a year or so ago that the Club Canino Mexicano was formed, and in the meantime it has been found that many of the dogs that were offered for registration were not pure-bred. It is not very difficult to convince the Mexican owners, however, that it pays to own pedigreed dogs, especially when they consider the great price brought in the United States by pet Chihuahuas of good lineage and A. K. C. registration. At any rate, a hundred and twenty-five dogs were benched at the Mexico City show, while nearly a hundred were rejected for lack of pedigree. Mr. George A. Cranfield of Santa Monica, Cal., judged. The three best exhibits in the show were German dachshunds. Five Great Danes made an especially pleasing and representative group of a fine, sagacious, powerful breed. Third best, in the estimation of the competent and experienced judge, were two Pekingese dogs. The owners of the dogs I have mentioned should be glad to learn what Mr. Cranfield has to say of them: "These dachshunds, Great Danes and Pekingese would hold their own at any of our best shows in California."

AMERICANS WILL ONE day discover that there is a potential and worthwhile market for various types of dogs, especially the sporting varieties, in China and Japan. Recently a Chinese order for working cocker spaniels was received and filled by Mrs. A. R. Moffit of Poughkeepsie, N. Y., who breeds cockers of the dual type. These dogs are not only handsome for exhibition and championship, but smart hunters of winged game, such as pheasants, and the smaller rodents, like rabbits. China has always had pheasants; indeed, it was from that country came the first ring-necks imported into Oregon. Pheas-

**CORRECTION.** On page 59 of our April issue an error occurred in describing salts and peppers and centerpiece bands of the table. These articles are not in lacquered brass, but in heavy gold plate. They came from Helen Hughes Dulany.

(Continued on page 104)



## Stake out a Claim



in the Hills or by the Sea



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## HODGSON HOUSES

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It was built under the direction of Architects Visscher and Burley whose wide knowledge of greenhouse construction prompted the selection of the Master V-Bar. If you want the finest in greenhouse construction, the Master V-Bar stands

paramount. It gives the very best of conditions for the growing of flowers. The workmanship and finish throughout is unequalled. We have other constructions to meet varying needs and budgets. Send for catalog.



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For Four Generations builders of Greenhouses

"THERE ARE TOO MANY COLD ZONES  
IN OUR HOUSE"



COLD ZONES—those drafty, chilly spots that caused so much discomfort in your house this winter.

WHEN a child stops playing... shivers... and climbs into your lap to get warm—it's time you did something about your home heating. It shouldn't need the plaintive whisper "Mummy—I'm cold!" to make you realize the danger in your home of cold zones—those chilling, spots that always were uncomfortable last winter.

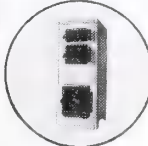
No home with cold zones is really livable. It isn't healthful for your family. It isn't hospitable to your guests.

Why not get rid of these drafty, chilly spots now, before another bitter, biting winter penalizes your family's health and comfort? Forecasters predict colder winters for the next five years. Prepare for them now, when American Radiator Heating costs so little. A small down payment installs it—with no monthly payments until Fall!

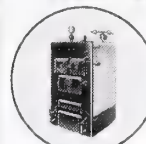
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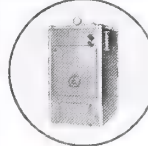
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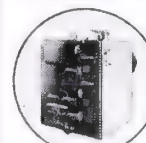
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# FINCASTLE FABRICS

ants have now become common in many parts of the United States, and spaniels will be found the most useful for hunting them. There is no reason for our not exporting these dogs to China for the same purpose. The great Asiatic republic likewise purchases its German shepherd or police dogs and racing greyhounds from this country. Japan is providing a good market for really first-class, well-bred gun dogs, such as pointers, setters and spaniels. England has long been considered the chief exporter of dogs to the Far East, but America can provide a nearer and probably less costly supply of pedigreed dogs.

THE WARWELL FARM KENNELS' wire-haired fox terriers have been doing particularly well at the best metropolitan and suburban shows. These excellent quarters are presided over by Mr. and Mrs. Henry E. Warwick at New Hamburg, N. Y. At the Providence, R. I., show held in March the Warwicks' wire-hair Warwell Wrestler was adjudged the best dog or bitch in the show, which included nearly seven hundred entries of all breeds. By Warwell Wrangler out of Warwell Waif, Wrestler played ducks and drakes among several others of his highly specialized

breed, including Flornell Spicy Bit, which, it will be remembered, was awarded the chief prize at Madison Square Garden this year. It is believed that the fine surroundings and facilities for outdoor exercise provided by the Warwell estate have had much to do with the excellence of the fox terriers and Welsh terriers that have come time and again from these country kennels.

YOU CANNOT REAR first-class puppies if they must be kept in kennels like rabbit hutches in a sunless back yard. Puppies, like colts, calves, lambs and other domestic livestock, must be given the whole benefit of constant exercise, fresh air and plenty of sunlight. It is well to purchase country-bred young dogs, and May is an excellent month for that. The increasing sunshine of this season makes it the most healthful time to give puppies a good start. They will have good appetites for flesh, cereals and fresh milk, as well as good prepared foods, if they are given plenty of exercise. Be sure that prepared foods are fresh when purchased. It is also advisable at this time to consult a qualified veterinarian concerning inoculations to prevent distemper, one of the most serious and dangerous diseases for young dogs.

## Week-Ends Ready Made

CONTINUED FROM PAGE 77

McLaughlin & Associates, the architects, have been studying their plans and their materials, testing them under actual living conditions, until they were ready to offer their house for the test of approval at a public exhibition. They chose the Exposition of Industrial Arts, held during April by designers and sponsored by the National Alliance of Art and Industry, as the logical place to present it.

THE FIRST QUESTION of exposition visitors invariably was, "And just what is a prefabricated house?" We shall let the architect define it for you, as he did for them: "A house made from large-size units built under the efficient methods of factory production, assembled on the site." In this case the units are standardized panels, combining a two-inch insulating material equivalent to two feet of mortar or brick, with an interior and exterior finish of asbestos cement. A steel frame in four-foot units is fastened to a concrete foundation and the wall panels are then secured to the frame with extruded aluminum pilasters. This type is completely flexible on the inside and flexible within the limits of the four-foot frame on the outside. Windows and doors can be placed wherever you wish them—and changed without a great deal of trouble if you change your mind. Rooms can be planned with practically any dimensions and proportions. The general outlines of the house can be as wayward or as conservative as you like. With only two set requirements as far as we can see: it can have only two floors and the roofs must be flat. Nothing to quibble about there, though, in these days when improved drainage, mechanical support, and the sun cult have made roof decks a matter of enduring fashion. Garrets and cellars, of course, are no longer an actual necessity, what with present heating methods, insulating control, air-conditioning and refrigeration.

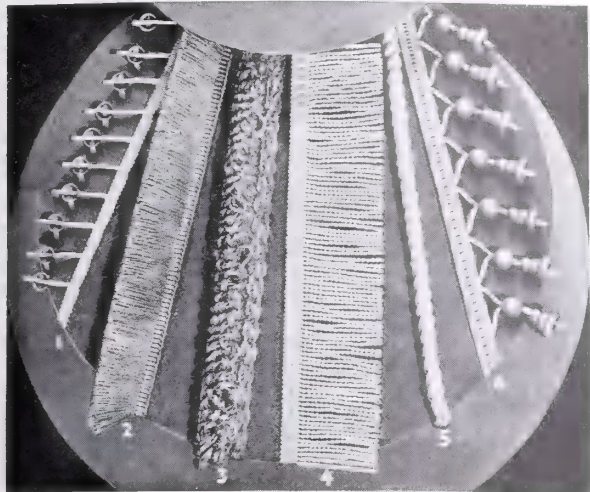
ONE OF THOSE disconcerting people who can figure in a second that enough Big Bens have been sold to encircle the globe ten times has assured us that the house is capable of a mere 2,000,000 transformations. Given the units, you can arrange the plan of your house without painful results and achieve a dwelling within about a quarter of the time it would normally take.

THE EASE AND speed with which houses of this type may be erected contributes a great deal to their attractiveness. To those impatient souls who sigh for a place in the country on Saturday and want it designed and completed, ready for the mere business of moving in, by the following week-end, it is pleasant to know that such an ideal is not too far beyond realization. Not, of course, that speed of construction is the virtue of this new type of house exclusively. For many years the "portable" houses of wood unit construction have been available in many sizes and designs upon instant call for those who wanted a house in a hurry. But with these synthetic modern wall units, speed is part of the news. This was conclusively proved by the comments of the press and the invited guests who attended the "wall-raising" party on the exposition floor at Radio City. The walls of the house, windows, doors and all, were put up during the course of an evening. The actual materials used, of course, and their adaptability to the ends of modern design were the rest of the news.

BATHROOMS AND KITCHEN are made in prefabricated units with everything ready for the plumber. They can be shoved into place in an hour or so and quickly connected. These special units are manufactured by the Dahlstrom Metallic Door Company after plans evolved by the Pierce Foundation. The plumbing is centralized so that with

(Continued on page 106)





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the insulation guaranteed by the nature of the house (it is built on the principle of the icebox and caked like a ship) you can close your week-end house any time during freezing weather and have no fear of burst pipes. The windows, the only vulnerable part of this fireproof, verminproof, weatherproof shell, are screened for summer, double-glassed for winter if you like, and weatherstripped all the time. A "heat economizer," a special jacket around the fireplace, distributes warmed air through grilles with amazing efficiency.

WITH HOBBY SHOWS drawing thousands of people, the world promising us certain leisure and magic transportation, this democratic kind of week-end house seems thoroughly logical, providing both comfort and charm of living with little responsibility and practically no depreciation or maintenance. With the turn of a key you have a thorough / equipped house at your disposal, suitable for winter or summer living.

LORD & TAYLOR and Armistead Fitzhugh created furnishings and a garden, respectively, in collaboration with our staff, with the week-end character of the house in mind. Dorothy Shaver, vice-president of Lord & Taylor, expresses the theory of the decoration in these words: "We have sought to incorporate every practical form of condensation that has been developed for today's small homes, yet to put grace and ease uppermost. It has been accomplished and in fact some conveniences that have not been general, if indeed they have existed before, are added to those which have become standard. Yet the impression instantly received is that this is a place to live in."

THE SPACE FURNITURE, designed by Allan Gould of the Lord & Taylor decorating staff, is certainly both fresh and attractive. He has brought pine back into circulation again, and identified it for the first time with modern decoration in this country. It is singularly appropriate for this kind of house but would be equally at home in small modern apartments. The note of copper against the lustrous honey-colored surfaces is charmingly new. The forms have been kept simple, utilization of space being the theme, functionalism the expression. Lockers under beds and daybeds provide for the paraphernalia of living and sports which usually clutter a country place. Units of furniture hugging the wall are provided for bedroom and living room, which are as flexible as the house units. You can

buy as much or as little as pocketbook or taste dictates and arrange it this way or that as the occasion demands. Some units have drawers, others operate on wardrobe trunk principles, and a desk goes so far as to conceal a bridge table.

ARMISTEAD FITZHUGH WENT even more philosophical in his garden. He conceived it as an extension of the life of the house into the out-of-doors, and an extension of the lines and feeling of the house itself. It is planned in geometrical units—checkerboard effects of black and white tiles with evergreen planting alternating with tiles, which also form rests for pots of flowers which can be changed with the day, the hour, the season, or your mood. You can have a pink garden for tea and a white one for dinner simply by shifting the pots. The materials are industrial for the most part—exciting news. A fluted transite wall, bituminous concrete terraces and walks (Colprovia asphalt paving material in special form), glass panels on the porch supporting vines, wire spirals against the wall for other vines, espaliered trees for their charming geometric effect. At one end is a nook in the form of a spiral parabola, with a fireplace, for outdoor eating. At the other end is a rectangular bay, a place to putter around in, indulging your favorite hobby, or simply for loafing.

THE EVERGREEN PLANTING is incorporated in a pattern of black and gray by cement terraces and the wall. This basic scheme unifies the garden and provides opportunity for bringing out color in a hundred different ways. Mr. Fitzhugh thus objectifies his idea that color is really the personality of light. This idea of projecting certain "unit architectural space relations" of the home and the landscape is an important contribution to modern gardening.

THE EDITORS GRATEFULLY acknowledge the cooperation of the following contributors to the garden's development: Outpost Nurseries, for evergreens and ground covers (pinus mugho, pinus montana, perennial veronica, variegated vinca, retinospora squarossa, English ivy); Henry Leuthardt, for espalier trees; Atkins & Durbrow, for peat moss; Westchester Colprovia Co., for terrace paving; Wadley & Smythe and Palisades Nurseries, for potted plants; American Steel & Wire Co., for steel spirals. Abercrombie & Fitch loaned the duck decoys and archery equipment for the hobby terrace and Lewis & Conger provided red leather terrace cushions.

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## The Gladiolus Grows In Grace

CONTINUED FROM PAGE 75

Under this system the size of the spike and flower, the number of blooms open at once, and the total number of buds counted heavily in the scoring, while perfection of color and grace of form were largely discounted. Truly lovely flowers seldom appeared at the shows. In fact it was useless to bring them, for they had little chance of winning. Happily, the New England Gladiolus Society has taken note of this condition and is planning to change the classification in their show schedule to accord flowers of true beauty a fair chance in competition. If this comes to pass we may expect to see

the plan adopted generally throughout the country.

HYBRIDIZERS HAVE BEEN hard at work these past five years. Notable among those who have had as their ideal truly attractive flowers are E. F. Palmer and the firm of Wm. Pfister. Unusually fine form and lovely pastel shades have characterized the many excellent originations of Palmer, whereas those of Pfister have run mostly to brilliance.

THE MAJORITY OF these new gladiolus are available this year for the first  
(Continued on page 109)



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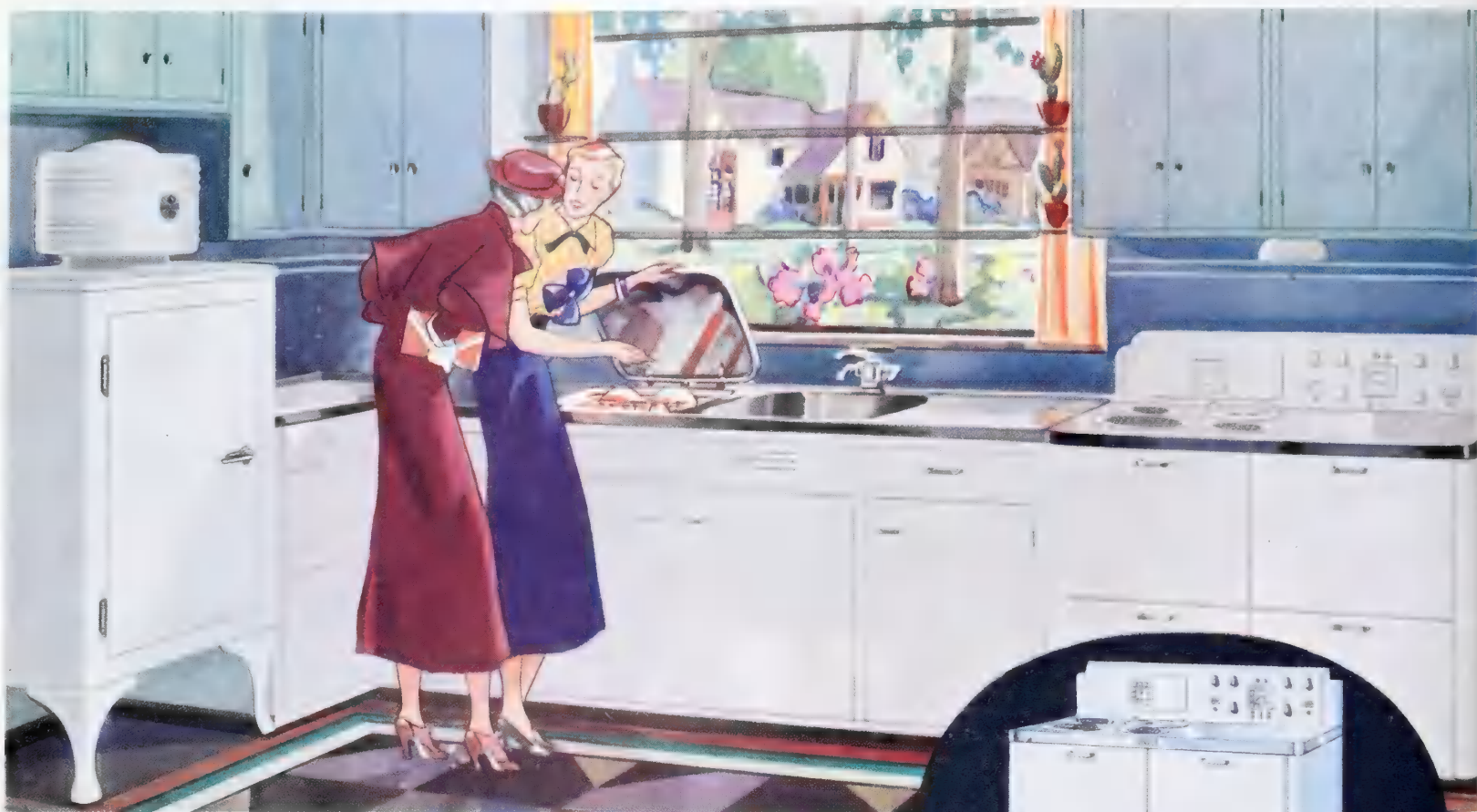


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time at prices low enough to be within reach of all who desire the best for their gardens. Gladiolus growers already have large stocks of many of these and are offering them at a cost only slightly higher than for older types. Here are some of the beautiful varieties which can be had for fifty cents a bulb or less—about twenty-five cents each on the average.

THERE IS A growing appreciation of white flowers for the garden, and in this color class the gladiolus can provide some of the best. Two varieties are outstanding, Jonkheer van Tets, with its imposing large flowers of pure white; and Maid of Orleans, a milky white with a cream throat, which has consistently good form and makes a perfect cut flower. Not so dependable as the foregoing but nevertheless desirable are Albatros, a clear cold white with lily-shaped florets; and Queen Louise, a lovely flower with a greenish throat.

MARY ELIZABETH, a cream white with yellowish throat, is an excellent variety. Its beautifully ruffled florets are very appealing. Much the same coloring is found in Mrs. Ray P. Chase.

EXCEPTING FOR THE very latest introductions that are high in price, really good yellow gladiolus are still scarce. Of the newer but reasonably priced ones, Yellow Perfection is perhaps the most satisfactory medium yellow. Slightly deeper in color are Mongolia and Golden Cup. Very bright is Spray of Gold, whose informal florets are widely spaced along the spike much like airy golden butterflies. There is much to commend Tobersun, an older buff yellow of needlepoint form which blooms rather late in the season.

WHEN WE COME to the salmon, pink and rose shades there are many desirable varieties. In this group belong Picardy and Mildred Louise, two of the finest examples of the modern gladiolus. Picardy is a wonderful showy flower that requires superlatives for description. It is of a soft shrimp pink in color, very large and always dependable. Mildred Louise is a luscious strawberry pink. It is the better cut flower of the two.

CHARLES LINDBERGH is a reliable pure pink with cream white throat and excellent in form. Margaret Fulton, a brilliant rosy salmon, is distinctly worth having even though the medium-sized florets are a bit crowded. Two lovely flowers of shell pink, cream and white in combination are Lotus and the dainty Oh! Promise Me. The shade of old rose is represented by the tall, widely spaced Bagdad and the smaller ruffled Janet.

AN UNUSUAL SHADE of salmon orange is found in Rideau, which is handsome though it does not grow tall. The best of the oranges is probably still La Paloma, very clear in color and with beautiful form when the weather is not too hot. Tawny Gold is a gladiolus of bronzy orange subdued in tone.

MANY OF THE red gladiolus are of excellent quality. For instance, Graf Zepelin is a clear scarlet that seems translucent in the sunlight. Amador, a true red of much brilliance, can be highly recommended. One of the most striking of flowers is the fiery red Wurttembergia, which has a contrasting cream throat. As it makes a stiff spike of medium height it is valuable for the

flower border wherever a spot of bright color is needed. Commander Koehl is a deep rich red of fine form and spike formation that is eminently desirable. Similar to the above in characteristics but of a dark shining maroon color is Moorish King, a fine representative of the dusky colors. Mention should also be made of Bleeding Heart, well named because of its deep red blotch on cream white ground.

BECAUSE OF THEIR agreeable coloring and their comparative novelty, the bluetoned varieties are among the most sought after of all the gladiolus. In this classification should be listed Blue Danube, a tall-growing, clear, light lavender-blue with markings of darker blue in the throat. Of the same general shade the older gladiolus, Ave Maria, merits mention because of its reliability and vigor even though the color is often flecked. While Libelle's florets sometimes do not open wide they are of such a glorious shade of clear heliotrope that this gladiolus should be in every collection. Pelegrina, a dark violet blue, is striking and impressive. It has no real competitor in this color. Though introduced many years ago, the lavender-gray Marmora with its plum-colored throat blotch is still in a color class by itself.

BEAUTIFUL AS ARE all of the gladiolus mentioned above, they have nevertheless been surpassed in many instances by the more recent and still finer originations. Those who love truly beautiful flowers will be happy in the possession of a few of these remarkable new specimens. Since these novelties are still rare their cost is high yet not prohibitive.

AMONG THE NEWEST is the glorious Star of Bethlehem, one of the most beautiful of all white flowers. Also the massive new white Solveig. Then there is Pfizer's outstanding new red Tip Top, which is both very large and tall. Of great interest is Palmer's latest gladiolus, Jonquil, because it carries the same intense yellow color as the daffodil King Alfred. Nothing could be more striking than King Arthur with its fluted flowers of bright magenta, especially when used with whites.

PERHAPS THE MOST enticing of the very recent gladiolus are to be found among the pastel shades, such as the very lovely glowing buff Wasaga and the delicately colored pinky buff Duna. The light salmon pink Reverie is beautiful in every detail, and so is the pale rose pink Lady Eaton. Then, also, the wavy blooms of the new soft yellow Zillah have great character and appeal. Lindesta, a large rosy salmon with cream throat, is sure to please wherever grown, and the same can be said for the eventoned flesh pink Debonair. A. H. Woodful is a delightful gladiolus of clear pale mauve with a violet blotch. Another blotched variety is Frank O. Shepardson, an harmonious flower of light and deep pink. For an exquisite cut flower nothing can surpass the lovely frilled Sweetheart with its waxy snow-white florets edged a vivid pink.

WHILE MAY is the best month for putting these bulbs into the ground, they may be planted as late as the middle of June if late flowers are desired. To increase the beauty of your garden be sure to try at least a few of these fine new varieties. Although not many local growers will have them in stock, specialists will supply you.



## REST IN THE COOL SUNSHINE

*... Beyond alarm clocks!*



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This summer, take time enough to visit all those quaint, historic places you have always wanted to see. Breathe in the salty, tar smell at old whaling ports. Relax on the gleaming sand, listening to the roar of waves on the beach. Travel into the mountains, where jagged cliffs stand bold against the sky, by lakes reflecting the cool green of trees. Both the peaceful New England countryside and the farm-folk inhabiting it express rugged simplicity. Throughout New England you will find countless new and novel settings for sport and relaxation.



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EXCURSION FROM THE ROCKIES

TO NEW ENGLAND INTO ITALY



Lake Moraine at the base of Canada's Tower of Babel

CANADIAN PACIFIC RAILWAY



NEW ENGLAND COUNCIL

**T**HIS department seems to be suffused with lakes this month. Whether it is the influence of the spring rains or merely a coincidence it would be hard to say. In any event, the greater proportion of our photographs, in point of area, represents water, which is quite in accord with terrestrial geography. And it occurs to us that, with all the water there is in the world, most of us refuse to get the best out of it. We pursue water to drink, to get fish and gold out of, to swim and sail in and on, but seldom a drop to look at. We give you the lakes, then—just for the view.

## High, Wide, Handsome

Naturally, there is more behind the pictures than a pleasant toast to, of all things, a glimpse of lake water. There are, in the first instance, Canada and the Rocky Mountains, a vacation ground unimpeachable for its scenery, its possibilities for holiday exercise on horse, on foot, by motor and rail. There is New England—a varied land running from dunes and rippling marshlands to stony and uncompromising peaks. There is, for a random third point, Lago di Garda, Gardasee, or, in plain English, Lake Garda, in the north of Italy. These items are representative but by no means inclusive in their fields. Ask the Canadian Pacific Railway if Lake Moraine is their only idea of a magnificent holiday destination and see what they say. Personally, we have an unshakable fondness for Lake Louise, which, with the possible exception of Lake O'Hara, has the clearest water we have ever seen anywhere. If we had ever been to Moraine, we should probably speak with less decision on the matter.



B. F. WENZEL MEERSBURG

We pick on New England regularly. But we do so out of vast respect and affection for it. In the first place, this department was born and bred there. In the second place, it (this department) knows it (New England) like the palm of its (this department's) hand. If there are other places, we stand on them too. We have been blown from the top of Mount Adams in a gale, have slid down a snowbank in Tuckerman's Ravine in mid-summer, carried away a ladder and gained a topping lift in a no-theater off Harlow's Ledge, picked cranberries in Housatonic and fallen down a giant dune at Truro, clumped a fire half way up Jacob's

Maine holds more than potatoes, as for example, Moosehead Lake, host to New England summer. At the left, the castle of the Scaligers, who knew Lake Garda seven centuries ago

Ladder in the Berkshires at midnight, played very bad golf over a dozen very good courses, and worked on the *Boston Transcript*. All this is not boasting. It is merely a suggestion of some of New England's exclusive delights as enjoyed by one mortal.

As for Canada, our advertised excursions have not been numerous or particularly exhaustive. But you don't need to drink a whole cask of wine to know that it is good. The same observation might apply to Europe. There are, we sadly confess, parts of Europe which we have not seen, what with chivvyng printers and authors about and generally putting ourselves in the way of earning a living. We have not, for example, been to Lake Garda—nor seen Scaliger Castle. But we have always planned to spend one of our honeymoons at Lake Como, which is not very far away and probably little more magnificent. But Canadian Rockies or Italian lakes, there are about them all things to please all men.

Having deliberately chosen three specific corners of the world for attention, we now spoil it all by gen- (Continued on page 114)



# Lady in Waiting



FROM A MONTAGE CREATED FOR THE FRENCH LINE BY HALICKA, PARIS

*She might have served at the court of Versailles, this femme de chambre from Brittany. Pleasant and deft and courteous, she invents a hundred little unobtrusive attentions to make life a luxurious affair. For she is bred, through long apprenticeship, in the French Line tradition of service. • Every voyager on France-Afloat is accorded such devotion as Royalty itself enjoys. Merely to wish is to be obeyed. There is a whole regiment of attentive stewards and stewardesses . . . who not only speak English, but seem actually to interpret one's unspoken whims. And every attendant, from the four-foot page-boys to the maître d'hôtel, is concerned, personally and intimately, with life's amenities. • How could a French Line crossing be anything but Sybaritic? The food, for example, is considered by connoisseurs to be the flower of French cuisine . . . and it is served with an engaging and appropriate grandeur. (Enter caviar . . . cupped by the claws of a life-size eagle sculptured in gleaming ice!) Everything about France-Afloat . . . the atmosphere, the appointments, the company . . . contributes to a thoroughly successful crossing. • May we point out that in spite of its many luxuries, a French Line passage costs no more? Any travel agent will be glad to arrange your booking . . . and there is no charge to you for his services. . . . French Line, 19 State Street, New York City.*

## French Line

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LAFAYETTE, May 16, June 13, July 3, August 25, September 15 • CHAMPLAIN, May 12, June 2 and 23, July 15, August 4, September 12



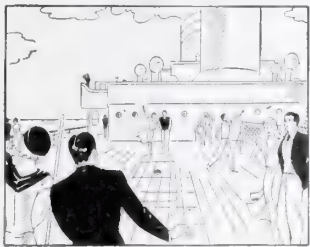
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## What's In A Name?

by HELEN MORRIS

IRRITATION supreme is felt in the heart of the honest-to-goodness dirt gardener who has forgotten more practical knowledge concerning plant ways and means than the cocksure amateur will ever possess, when the latter begins to skip blithely over the hurdles of Latin pronouncements and speaks trippingly plant names of many syllables. Why, when the Latin of one's school days is unavailable for practical purposes, is it necessary to cudgel the brain to remember titles apparently manufactured by the yard merely to vex our ears, if the charm that lies in the old fashioned familiar names has a teasing lure? At the end of the winter, it is a snowdrop we hunt for under brown leaves, not a galanthus, and an intimate rendezvous may be had with a cowslip that would lack flavor if carried out with a primula veris. So, again, why?

THE PRINCIPAL ANSWER is that as the tribe of gardeners is scattered all over the world there must be some international language that all can understand, terms that will remain firm against national or sectional onslaughts, depending upon logical nomenclature rather than local whims. Take, for instance, aconitum napellus. Armed with that name you can saunter learnedly through the gardens of the alien tribes, and by repeating it with varying inflections, persuade yourself and your listener that you and he are speaking the same language. But try him with wolfbane, helmet flower, monk's cowl, bear's foot, cockold's cap or grandmother's nightcap, and politeness may bring a smile of acquiescence, but comprehension is not in it. Because there is no reason for the last list beyond the caprice of individual or custom in a restricted locality, while aconitum refers to the drug made from the plant's root, a universal reason and a warning of danger.

HOWEVER, THE CHIT-CHAT of most subjects is more alluring than basic facts, and having recognized the tenet that it behooves us to have our Latin terms ready to produce when necessity demands, we are free to show affection for favorites of the plant world by the homely names that local habit has made familiar. Nor can one country inveigh against another; the custom is cosmopolitan, and many so-called common names are similar in meaning whatever the language. The "spur" of larkspur is a universal factor; in France, as with us, it is an attribute of the bird, and in Germany a knight wears it. The resemblance the foxglove bears to a finger is likewise noted in the three languages. With certain garden members, however, we are chary about being too familiar. Few liberties are taken with lilies or roses or chrysanthemums, while peonies are just that the world over, and hollyhocks have no nicknames. The little things of wood and field, that have been hunted and loved for generations and carried by children in tiny hot fists until they wilted from superabundance of affection, or plants of old-time gardens, the simple homey types, are the Bills and Sallies of the plant world. For these each locality has

provided its own appellations through the whim of some individual or custom, which makes discussion complicated and often incomprehensible when gardeners of different latitudes get together.

THE PLANT of widest distribution picks up the most names. For instance, look at *prunella vulgaris*, of the mint family, the only appellation by which this humble rusty green thing may be universally recognized. The cloverlike heads are immigrants from other countries which have proved fit for the struggle of existence here. In the facilities they offer insects to secure food they have been able to spread their seed throughout the land, accumulating in the process as many names as Joseph's coat had colors. Self-heal, heal-all, blue curls, heart-of-the-earth, carpenter's herb, sicklewort, hook-heal, slough heal, and brownwort are some whose origin would be hard to ferret out. The European name, which comes from Germany, is *brunella*. "because it cureth that disease called bruening which is an inflammation of the throat, mouth and tongue," as Parkinson reads. This is the quincy, and it is from the herbalists that the tradition comes that this plant is cure for many ills the flesh is heir to; thus the term "heal" is part of so many of the local names.

A FLOWER in bloom in July along the roads and in the meadows is *chelone glabra* of the figwort family, whose shape has touched the imagination of its wide circle of acquaintances in various ways. Some call it snakehead, others turtlehead, balmony, shell flower or codhead, according to what the individual eye sees in the pinky-white, erect cluster of blooms. Later in the summer arrives *lacinaria* or *liatris* of the thistle tribe, in flower in August and September with the goldenrods and asters. Take your choice of the following nicknames it has picked up in the course of its career: common or scaly blazing star, colic root, rattlesnake master, button snakeroot, gay feather, blue blazing star, devil's bit, rough or backache root, prairie pine, throatwort. The idea prevails in certain localities that rattlesnake bites are cured by applications of the tubers of the species. *Gaultheria* may be plain checkerberry to most, but friends in other regions will chatter of spiceberry, boxberry, ground tea, mountain tea, partridge berry (to New England dwellers a clear misnomer) or creeping wintergreen. Omnivorous youths, casting aside the gum of commerce, prefer these tender green leaves, when newly put forth in June, so "youngsters" they are called; or a kind of tea is steeped from the same leaves, which also furnish that old-fashioned embrocation, wintergreen oil—thus is it named according to the business of each one dealing with the plant.

IT SEEMS TOO bad to brand any growing thing with the term "false" when there are so many others to choose from, but two forms almost identical masquerade under this title. *Smilacina racemosa* and *unifolium canadense* are closely allied, differing only in leaf

(Continued on page 114)





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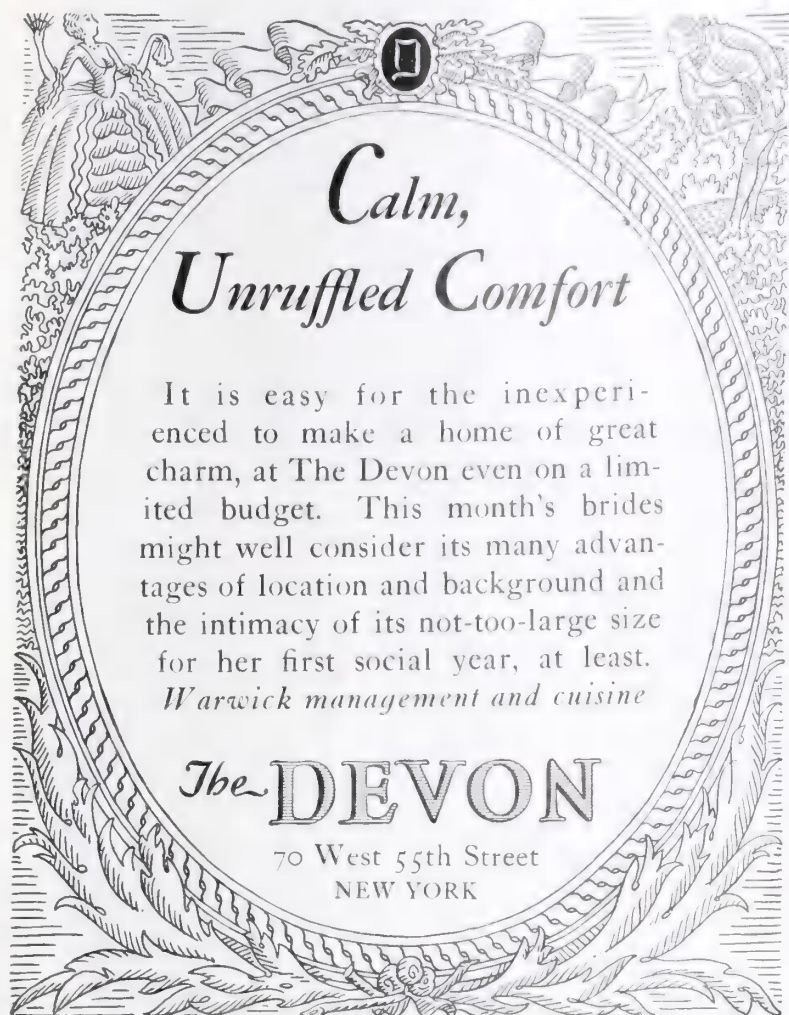


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### thoughts for a rainy

## WEEK-END in Spring . . .

If you're like us, the steady patter of a soft spring rain on the roof top brings on a desire for restful introspection; the urge to prowling about and take stock of household needs. Perhaps a thoughtful hour up in the attic as you scheme with your mind's eye the possibilities of a game room in that wasted space. Or again an honest appraisal of the furnishings and decorations upstairs and down. When such a delightful mood seizes you, give in to it, arming yourself, of course, with the latest copy of *HOUSE BEAUTIFUL* and a handful of lead pencils. Then, as you consult its pages you can make helpful notes in the margins about what you'd like to buy. And by all means, study the advertising pages—they're news too—important news of what is smart for the home. Of course, if during this rainy week-end some particular and knotty problem presents itself, just remember that we're always ready to advise with you if you merely drop us a postcard and give us the facts of the case. Just address:

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numbers on the stalk, and both carry the opprobrious appellation in familiar conversation. The first is known as wild spikenard, false Solomon's seal, Solomon's zigzag, while the second bears the titles Canada mayflower, false lily-of-the-valley, two-leaved Solomon's seal, zigzag flower, and speckleberry—designations picked up in its course from the Atlantic to the Pacific, Newfoundland to Kansas.

LEAVING WOODS AND meadows and coming into the confines of man-made gardens, diverse seem to be the reasons governing most common varieties. A few are plainly arbitrary, as I have yet to find any authority who can give the reason for calling heliotrope "cherry-pie!" Many of the garden species carry their names over from days when the language of flowers rated as highly as other subtle forms of speech, and sentiment was more visibly abroad in the land than it is in these practical times. Tangible reasons have not come down to us for the appellations, nor is it usual to have more than one for the same plant. Love-lies-bleeding; youth and old age; morning (not mourning) bride; bleeding heart; love-in-a-mist; baby's breath; eyebright and forget-me-not are far from prosaic terms, and we can read into them anything the imagination prompts. Of course in the economy of modern efficiency there is no room for the saving of nondescript old things, and these winsome names are held up to gentle satire with the vanished best room, the unused parlor, and the frigid company areas of gone-by days. We are expected to be forthright and speak by the cards with no equivocation, but there are still backward souls who prefer to have a door left to open, a corner of the house or mind not on display to all who come and run, a side street to wander down for those who wish to go slowly. So while it may be necessary to furbish the brain with universally approved terms to use civilly when stranger speaks to stranger, reserve one cranny of the memory where we can still be free to babble of kiss-me-and-go-quick, virgin's bower or fairy thimbles without seeming witless.

THE FOLLOWING LIST contains some of our plants that change their names according to regional customs.

*Polemonium*—Jacob's ladder, blue drips, eardrops, swinging bells.  
*Echium vulgare*—Viper's bugloss, blue weed, viper's herb, snake's grass, snakeflower, blue thistle.  
*Hepatica triloba*—Liverleaf, liverwort, round-lobed kidneyleaf, noble liverwort, squirrel cup.  
*Nepeta glechoma*—Ground ivy, ground joy, Jill-run-over-the-ground, field balm, creeping Charlie, creeping Jenny, ale hoof, gill ale.

*Solanum*—Nightshade, blue bindweed, felonwort, bittersweet, scarletberry, snakeberry, poison flower, woody nightshade.

*Houstonia caerulea*—Bluets, innocence, Quaker ladies, Quaker bonnets, Venus pride.

*Cypripedium acaule*—Moccasin flower, pink ladyslipper, Venus slipper, stemless ladyslipper, dainty cups.

*Saponaria officinalis*—Soapwort, bouncing Bet, hedge pink, bruisewort, old maid's pink, fuller's herb.

*Polygala viridescens*—Field milkwort, purple milkwort, babytoes, fringed milkwort, gay wings, milkwort.

*Azalea nudiflora*—Wild honeysuckle, pink azalea, pinxter flower, swamp pink, purple azalea, wild heath.

*Kalmia latifolia*—Mountain laurel, American laurel, calico bush, spoonwood, calmoun, broad-leaved kalmia.

*Convolvulus sepium*—Hedge bindweed, great bindweed, wild morning glory, Rutland beauty, bell bind, lady's nightcap.

*Eupatorium purpureum*—Joe Pye-weed, trumpet weed, purple thoroughwort, gravel root, kidney root, tall boneset, purple boneset.

*Spiranthes cernua*—Late orchid, nodding ladies, ladies' tresses, slender ladies, twisted traces.

*Cimicifuga racemosa*—Black cohosh, black snakeroot, tall bugbane, summer rockets, feather wands.

*Achillea millefolium*—Yarrow, milfoil, old man's pepper, nosebleed, savory tea, lace plant.

*Ranunculus acris*—Buttercup, meadow cup, tall crowfoot, king's cups, cuckoo flower, goldcup, butter flower, blister flower.

*Chrysanthemum leucanthemum*—Daisy, whiteweed, white ox-eye, love me, or, conversely, love-me-not, pretty maids, white cap.

*Verbena*—Holy herb, Juno's tears, Mercury's moist blood.

*Cheiranthus*—Wallflower, gillyflower, jillevier, July flower, keyre, hearts-ease.

*Centaurea cyanus*—Bachelor's buttons, blue bottle, blue bonnet, ragged sailor, ragged robin, bluet, basket flower, sultan's pride, blue sailors, bunk, happy skies.

*Verbascum thapsus*—Giant mullein, velvet plant, flannel plant, mullein dock, Aaron's rod, velvet dock, candlewick plant.

TO ANYONE WHO enjoys the whimsies and facts of plant nomenclature, I recommend "Old Time Gardens" by Alice Morse Earle and "The Common Names of Plants and Their Meanings" by Willard N. Clute. Both volumes are full of fascinating lore, while the thirty-one years separating their publication shows that the subject is an ageless one, changing little fundamentally with time or fashion.

## Compass Pointers

CONTINUED FROM PAGE 110

eralizing. These three are not one whit more lovely and delightful than a thousand others. From the Arctic circle to the equator, east and west, trains, boats, bicycles, rickshaws, palanquins, camels, catamarans, airplanes and shoes are carrying discoverers of new beauty. Heaven forbid that we should turn philosophical and claim equal fascination for all manifestations

of nature and geography, but that is really, in our fair-minded moments, what we might well do. May that same heaven be thanked that the world is full of opinion and prejudice—and that the world is therefore an uneven and surprising place, where unexpected loveliness comes vividly enough to make anticipation and memory perhaps the greatest of mortal treasures.





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May 23, June 20, July 18, Aug. 15

S. S. PRESIDENT ROOSEVELT  
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May 16, June 13, July 11, Aug. 8

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EUGENE HUTCHINSON

A pink and blue powder room, with blue and pink ribbons on the pink wall paper ground, and blue chiffon draperies curtaining off a shallow mirror-backed niche. The white fur rug provides a final bit of feminine fluff

## Bride's House, 1934

CONTINUED FROM PAGE 69

With wall board the same effect might be achieved in any apartment dining room around a single window, the angled windows at the sides being false and simply covered with Venetian blinds. In the same way, the dressing table niche of the master bedroom shown on page 71 is constructed in the space which almost any apartment room offers beside a structural beam. The alcove is taken advantage of to build a table and rear cabinets on each side which become an integral part of the architecture of the room. In the living room, two lighted niches, either for small figures or for books, are similarly created by using the spaces between beams and end walls.

EXCEPT FOR THE guest bedroom furniture, which is strictly contemporary in style, most of the furnishings are modern versions of eighteenth or nineteenth century English, French and German styles, more or less freely adapted and equally freely combined. The hospitality of the living room, for instance, is shared by a furniture *Survey* of Chippendale, Sheraton, Adam, Regency, Louis XVI, Directoire and Biedermeier extraction, all on available stock. The master bedroom is confined to the two Louis' and Directoire. The library plays host to the more sturdy bores of the Chippendale, Sheraton, and Duncan

Phyffe traditions. The dining room furniture consists of adaptations of Louis XVI and Directoire modes.

THOUGH A VARIETY of textures and weaves is of course to be noted in the use of drapery and upholstery fabrics, there is evidence of a trend mentioned before in *HOUSE BEAUTIFUL*'s style reports—a falling off in the use of the rougher textures. Shorter-napped velvets replace the shaggier kind, and the richness and beauty of satin brocades are reaping a renewed appreciation. Another style note: net glass curtains appear in two rooms, cellophane glass curtains in a third.

EXCEPT FOR THE entrance vestibule, which is covered with inlaid linoleum, and the bathroom, covered with Lino-tile, all floors are carpeted to the baseboards and lined with Ozite cushion. In the living room and powder room appear "Evalast" mirrors, rendered steam-proof and waterproof by Semon Bache & Company's process.

TABULATED ON PAGE 119 are the listings, by rooms, of all furnitures and accessories appearing in the *Bride's House*, together with the names of shops and manufacturers who supplied them.

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# THOSE WHO MADE THE BRIDE'S HOUSE POSSIBLE

The Editors gratefully acknowledge the generous coöperation of the following manufacturers and shops whose products are represented

## VESTIBULE

Directoire bench and pedestals: Tapp, DeWilde & Wallace, Inc.  
Wall paper, red and white architectural: Richard E. Thibaut, Inc.  
Inlaid linoleum floor: Armstrong Cork Co.  
Mirror: Mary Ryan  
Statue for niche: Kwong Yuen & Co.

## LIVING ROOM

All furniture: Tapp, DeWilde & Wallace, Inc.  
Marble Adam mantel, andirons, fire set, fire screen, birch electric log fire: Wm. H. Jackson Co.  
Glass paneling for chimney breast: Libbey-Owens-Ford Glass Co.  
"Evalast" mirror, steamproof and waterproof: Semon Bache & Co.  
Mirror installation: Gotham Glass Co.  
"Sanitas" wall surfacing: Standard Textile Products Co.  
Blue-green Venetian blinds: Rolscreen Co.  
"Claridge" broadloom rug: Alexander Smith & Sons Carpet Co.  
Fireplace rug: Charles P. Cochrane Co.  
All drapery and upholstery fabrics and fringes: F. Schumacher & Co.  
Accessories: Charles Hall, Inc.  
Rena Rosenthal  
Mrs. Ehrlich Co.  
Mary Ryan  
Little, Jones Co., Inc.  
Hammacher, Schlemmer & Co.  
Mrs. Dodd, Inc.  
Cassandra Mendelson  
H. Leo Gould, Inc.  
Kwong Yuen & Co.  
Wing & Company  
Lamp shades: Mary Ryan  
Lamps: Warren L. Kessler, Inc.

## DINING ROOM

Wall paper: Katzenbach & Warren, Inc.  
Broadloom carpet, taupe "Karashah": Karastan Rug Mills  
Crystal and silver lighting fixtures: J. A. Lehman, Inc.  
Furniture: Cassard Romano Co., Inc.  
Curtain and upholstery materials: The Greeff Co.  
Fringe and trimming: Consolidated Trimming Corp.  
Silver tea service, candelabra, centerpiece bowl: Reed & Barton  
Flowers: Trepel—Fifth Avenue  
Plants: Wadley & Smythe  
Aquarium: Mary Ryan  
Figures in niches flanking windows: Kwong Yuen & Co.  
Painting by E. Barnard Lintott: Marie Sterner Gallery  
China: W. S. George Pottery Co.  
Linen breakfast doily set: Mosse, Inc.  
Flat silver: International Sterling  
White jars: Little, Jones Co., Inc.  
White fruit: Rena Rosenthal

## LIBRARY

Masonite Presdwood wall paneling: Masonite Corporation  
White marble mantel, brass andirons, electric coal grate: Wm. H. Jackson Co.  
Venetian blinds: Rolscreen Co.  
Broadloom rug: Alexander Smith & Sons Carpet Co.  
Furniture: Charak Furniture Co.  
Net glass curtains: Quaker Lace Co.  
Drapery, upholstery, pillow fabrics, fringe, trimmings: Waverly Fabrics  
Lamps: J. A. Lehman, Inc.  
Shades for the lamps: Hammond & Emmons  
Pictures: Marie Sterner Gallery  
Books: Charles Scribner's Sons  
Accessories: Mary Ryan  
Rena Rosenthal  
Charles Hall, Inc.  
Charak Furniture Co.  
Mrs. Dodd, Inc.  
Silver after-dinner coffee service: International Sterling

## FLOWER ROOM

Accessories and ornaments: Mary Ryan  
Charles Hall, Inc.  
Flowers, artificial: California Artificial Flower Co.

## GENERAL CREDIT

Architecture: Harold Sterner  
Decoration: Mrs. Dodd, Inc.  
Decoration of linen closet and guest bedroom closet: Mrs. George Herzog  
Construction work: James J. Ryan  
Painting: Corregano  
All interior paint, "Wallhide": Pittsburgh Plate Glass Co.  
All Venetian blinds: Rolscreen Co.  
Ozite cushion under all carpets: Clinton Carpet Co.  
"Sanitas" wall surfacing throughout: Standard Textile Products Co.  
Installation of mirrored glass: Gotham Glass Co.  
All metal curtain rods: H. L. Judd Co.  
Hardware: Russell & Erwin Manufacturing Co.

## MASTER BEDROOM

French Directoire marble mantel, gilt andirons, birch electric log fire: Wm. H. Jackson Co.  
White "Lincoln" broadloom rug: Charles P. Cochrane Co.  
Gold wall sconces: Cassard Romano Co., Inc.  
Drapery and upholstery fabrics: Carrillo Fabrics Corp.  
Fringes: Consolidated Trimming Corp.  
Lace glass curtains: Scranton Lace Co.  
Directoire beds, bench and bergère: Wycombe Meyer, Inc.  
Commode, night tables, round table, cane and wood chair, gold-painted mirrors: Cassard Romano Co., Inc.  
Curtain rods: H. L. Judd Co.  
Fur rug: Sunny Crest Farms  
Box springs, mattresses and bolsters: Wells & Company, Inc.  
"Cavalier" sheets, green-bordered: Cannon Mills, Inc.  
Blankets: North Star Woolen Mill Co.  
Lamps, single: J. A. Lehman, Inc.  
pair: Charles Hall, Inc.  
Shade of Lehman lamp: Mrs. Dodd, Inc.  
Silver dresser set: The Gorham Co.  
Perfumes and toilet accessories: Helena Rubinstein, Inc.  
Artificial flowers: California Artificial Flower Co.  
Accessories: Cassard Romano Co., Inc.  
Little, Jones Co., Inc.  
Charles Hall, Inc.  
Mary Ryan  
Pictures: Douglas Somerville

## GUEST BEDROOM

Rug, "Walnut" broadloom: Charles P. Cochrane Co.  
Cellophane glass curtains: Joseph Brandt & Bro.  
Drapery and upholstery fabrics: Cheney Bros.  
Glass curtain rod: J. A. Lehman, Inc.  
White "Wall-Tex" wall covering: Columbus Coated Fabrics Corp.  
Two upholstered chairs and fringed hassock: Wycombe Meyer, Inc.  
Other furniture, including bed, chest, dresser, dressing table, screen, mirrored coffee table, urn lights, pedestals: Mary Ryan  
Box spring, mattress, bolster: Wells & Company, Inc.  
Sheets, white percale: Cannon Mills, Inc.  
Blankets: Chatham Manufacturing Co.  
Bedspread: Sibyl Wilson  
Paintings and pictures: Mary Ryan  
Sibyl Wilson  
Accessories: Charles Hall, Inc.  
Warren L. Kessler, Inc.  
Mary Ryan  
Pitt Petri, Inc.  
Rena Rosenthal  
Sibyl Wilson  
Silver toilet set: R. Wallace & Sons Manufacturing Co.  
Mirrored lighting fixture brackets: J. A. Lehman, Inc.  
Flowers: Trepel—Fifth Avenue  
Fringes on furniture: Consolidated Trimming Corp.  
Lamps: Mary Ryan  
Lamp shades: Warren L. Kessler, Inc.  
Perfumes and cosmetics: Helena Rubinstein, Inc.

## Guest Room Closet

Shelf pads, dress bag, shoulder cover, slipper trees, covered and padded  
hangers, hat stand, suit box: Mrs. George Herzog

## BATH

Plumbing fixtures, including new "Neo-Angle" square tub: and clear glass partition: Pittsburgh Plate Glass Co.  
Standard Sanitary Mfg. Co.  
Gray Carrara glass paneling for walls, Martex towels: Wellington Sears Co.

## HALL

Wall covering of gold figured cream "Wall-Tex": Columbus Coated Fabrics Corp.  
Crystal chandelier: J. A. Lehman, Inc.  
Rug: Alexander Smith & Sons Carpet Co.

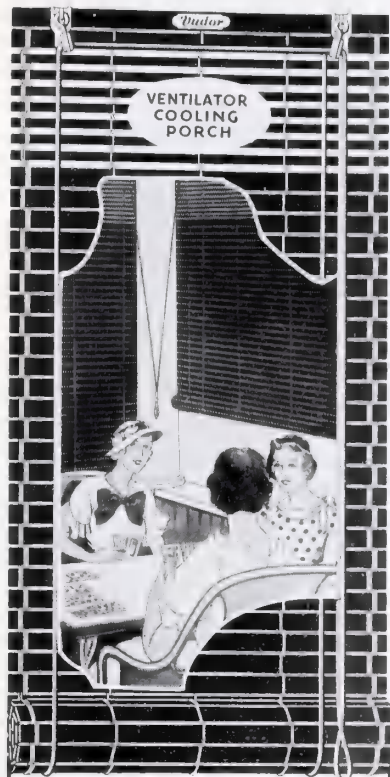
## LINEN CLOSET

Decoration, satin shelf pads, linen bands, rosettes: Mrs. George Herzog  
Martex towels: Wellington Sears Co.  
Linen face towels: Mosse, Inc.  
Sheets: Cannon Mills, Inc.  
Blankets: North Star Woolen Mill Co.  
Table linens, doily sets: Mosse, Inc.

## POWDER ROOM

Glass for mirror paneling: Libby-Owens-Ford Glass Co.  
"Evalast" mirror, steamproof and waterproof: Semon Bache & Co.  
Wall paper: Richard E. Thibaut, Inc.  
Fur rug: Sunny Crest Farms  
Glass dressing table: J. John Roth, Jr.  
Curtain and upholstery fabrics: Carrillo Fabrics Corp.  
Fringe on drapery: Consolidated Trimming Corp.  
Column: Mary Ryan  
Lamps: J. A. Lehman, Inc.  
Lamp shades: Mrs. Dodd, Inc.  
Make-up box: Mary Ryan  
Cosmetics: Elizabeth Arden  
Dressing table bench: Cassard Romano Co.





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On pages 135-6 you will find a new and timely feature "The Guide to Retail Purchasing."

This convenient shopping guide lists the prominent retail stores in 50 leading cities carrying the quality merchandise of advertisers using full or half pages in this issue. Should you wish additional information about other cities or products than those listed in The Guide, simply address a postcard to

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# SEVENTH ANNUAL SMALL HOUSE COMPETITION

CONDUCTED BY

**HOUSE BEAUTIFUL — HOME & FIELD**

The submission of material in this competition will be taken as acceptance of the conditions set forth below

## CONDITIONS

This competition which has been conducted so successfully for the past six years by House Beautiful Magazine will be continued under the direction of House Beautiful combined with Home & Field. All architects, and especially those who have supported the competition so loyally in the past, are invited to enter.

Prize-winning and Honorable Mention houses will be published in the magazine beginning with the September, 1934, issue and an exhibition of photographs and plans of fifty houses will be featured prominently in the larger cities.

The competition calls for photographs and plans, as specified in the accompanying conditions, of houses built recently in the United States and not published in a national magazine (architectural magazines excepted). The houses will be judged and prizes awarded in three classes, as follows:

### CLASS I

Best house of 11 rooms and under

First prize.....\$500  
Second prize.....300

### CLASS II

Best house of 9-12 rooms

First prize.....\$500  
Second prize.....300

### CLASS III

A special prize of \$300 for the house, of any size, best exemplifying recent developments in construction, materials and architectural design without dependence upon period form. The judges will put special emphasis upon designs that are straightforward expressions of logical plans and upon construction methods that permit a saving in time and expense.

These will be judged by a jury of five, containing three members of the American Institute of Architects; Stewart Beach, editor of House Beautiful combined with Home & Field; and Ethel B. Power, who will conduct the competition. They will be judged on the following principal points:

1. Excellence of design
2. Economy in space and convenience and plan
3. Adaptation to lot and orientation
4. Skill in use of materials

1. This competition is open to all architects and architectural designers, and each competitor may submit as many houses as he desires.

2. A house may be eligible for only one class. The class in which it is entered must be written on the back of the mount.

3. It may be of any style and of any material, of one, two or three stories, and may contain, as noted, any desired number of rooms up to twelve. Breakfast rooms, pantries, baths, dressing rooms, halls, laundries and enclosed porches will not be counted as rooms. There must be presented:

a. Three photographs of the house:

1. General view
2. Exterior detail
3. Interior detail

In Class III, one of the two details should show some significant feature of design or construction.

Two of these photographs are to be at least 8" x 10" in size, and the third an enlargement at least 14" x 18", all to be in soft buff finish. The enlargement should be of the general view or exterior detail.

b. First and second floor plans, drawn in ink at any convenient scale, and pochéd, with rooms plainly labeled and dimensioned; plot plan showing location and orientation of house, also at any convenient scale.

c. Legend giving the following information:

1. Name of owner (not obligatory)
2. Location of house
3. Orientation
4. Composition of family
5. Special problems considered.
6. Short description of interior shown, including furnishings
7. Approximate cost, either total or per cubic foot (not obligatory but very desirable)
8. Type of construction
9. Material and color of outside walls, roofs, trim, door and blinds
10. Name of product or manufacturer or both of following:  
Walls  
Roof  
Floors  
Interior woodwork  
Windows  
Insulation  
Plumbing system (pipes and fixtures)  
Heating system (boiler, hot water heater, air conditioning)  
Miscellaneous equipment (refrigerator, ventilators, range, etc.)

The photographs, plans, and legend must all be mounted on one piece of beaver board, or a similar heavy mount, 30" x 40" in size, and of light buff or cream color.

d. Set of blueprints showing the four elevations of the house and, in Class III, details of construction. These should be folded and placed in an envelope which should be pasted to the back of the mount. These blueprints must not contain the name of the architect.

4. The contestant's name and address shall not be put on the front of the mount, but shall be written on the back of each mount, and a piece of paper, pasted around the edges, placed over it. On the back shall also be pasted an envelope, containing a plain card, 3" x 5" in size, clearly lettered with the name and address of the architect. Any house which the contestant does not wish to be exhibited should be plainly marked on the back of the mount, "Not For Exhibition." Otherwise we shall consider that we have his consent to exhibit his photographs.

5. On the lowest part of the mount shall be put, in one or two lines and nicely lettered, the inscription, "Submitted in the Contest Held by House Beautiful—Home & Field." In the upper right-hand corner shall be left space for a card 3" x 5" which will display the architect's name, if the mount is selected for exhibition.

6. All photographs and plans entered in this competition and chosen either for publication or exhibition shall remain in our possession until after the exhibitions. We request that houses entered in this competition be not submitted to any other magazine until after they are released by us. All contestants will be notified of the awards soon after they are made, and those whose houses are not selected either for publication or exhibition may withdraw them by sending the necessary notification. Entries will be returned express collect. Contestants whose houses are exhibited will be notified when the exhibitions are over. If they desire, their photographs will then be returned to them upon the payment of the necessary transportation charges.

7. In order not to delay the exhibitions, and also to insure better reproductions, glossy prints of those photographs to be published in House Beautiful—Home & Field will be requested from the architects. (Additional photographs in readiness are desirable.) They will be asked also to furnish a second set of inked plans, or photographs of plans, for publication. It will be considered that the prizes and the honorarium of \$50, which will be allowed for other than the prize houses that are published, will cover the expense of these prints and plans.

8. All entries should be carefully packed with stiff board for protection, and shipped express prepaid to the House Competition Editor, House Beautiful—Home & Field Magazine, 572 Madison Avenue, New York. The competition closes July 1, 1934.

Additional copies of this announcement may be had upon application to the address given above.

**HOUSE BEAUTIFUL Combined with HOME & FIELD**





House in Great Neck, N. Y. Architects, Evans, Moore & Woodbridge, New York City. Painted with Cabot's DOUBLE-WHITE and Cabot's Green Gloss Collopakes.

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Paint materials of high quality mean repainting less often, with resulting large savings in cost.

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## Gardens Against The Sea

CONTINUED FROM PAGE 63

known as mullein pink and rose campion. The first and last are perennials, the others are annuals. Sea thrift, *Armeria maritima*, is an evergreen perennial with small flowers on little stiff stems, which can be uprooted, blown about, replaced, yet goes its way in even temper, while petunias either in border or porch box appear perfectly indifferent as to what happens to them. If laid low one day they bob up serenely the next. Perennials may be planted in either spring or fall; the annuals are best procured in seedling form.

**PROBABILITIES.** Besides the above certainties there are other plants quite likely to hold their own. For evergreens make selections from any that may be indigenous to the region. If you must have aliens choose the pines, red cedar, *Juniperus virginiana*, and dwarf juniper, *Juniperus prostrata*—they are the best gambles. See that they are deeply planted, and anchored with stones placed among the roots during the procedure as well as on the surface of the ground around the trunks. Deciduous trees may be birches, mountain ash, poplars, wild black cherry (*Prunus serotina*) and the willows. Likely shrubs, aside from those already mentioned, are bayberry, *Myrica cerifera*; sumac; buckthorn, *Rhamnus*; hydrangeas, if you want them, and a little-known specimen, bush clover or *Lespedeza*. This is a small-twigged shrub of fine foliage and rosy flowers in September, particularly suitable for assembling in the foreground to hide ugly bases of other shrubs or any foundation planting. The top of the plant dies to the ground in winter, a valuable means of self-preservation, but comes up promptly in early spring, and races diligently to keep its place.

**TRUSTWORTHY VINES** must be strong climbers and better clingers, for they are up where they catch the brunt of things. Honeysuckle, the familiar *Lonicera japonica* Halliana, fills the bill, as does silver lace vine, *Polygonum auberti*, and the good reliable crimson rambler rose and Dorothy Perkins. American Pillar and its semi-double cousin, *He de France*, like to be around the corner of the house away from too vigorous blasts, and in a like location place the annual super-morning glories, Heavenly Blue, to twine up the supports.

**SUCCESS WITH FLOWERING** plants of the garden variety depends upon creating a spot for them with protection from the elements, in a house angle to leeward, or well backed by hedge or shrub line. Choose sturdy types and growths that hold their flowers high above the foliage, as the leaves often show most plainly their dislike for salt-laden air by turning rusty brown. Also plants needing much root moisture should be crossed off, for either seaside towns and hamlets have limited supplies, or the cost of extensive hose play works havoc with the budget. Phlox, iris, veronicas do well, *Thermopsis* is a tall yellow spike of bloom resembling both in flower and leaf the lupine, and all the so-called spiraeas, *Astilbe*, *Anemone*, *Filipendula*, goat's beard or *Asarum*, sweet, are guaranteed to come through. Lists and tabular forms are deadly bores: the same information is so much more pleasantly gained by notes taken from

actual gardens. Recipes, they might be called, as the proof of success is the adaptability to the particular spot. Here are three.

**FOR A ROCKY BANK.** At Greywood, in Maine, the vacation home of Margaret Deland, the ground in front of the house slopes gradually to the shore line, where rocks and boulders receive the gentle lapping of a sheltered water inlet from the bay. Here the owner has made a garden on the rocks, not to be confused for a moment with a rock garden. Evidently stones have been removed at strategic spots, and replaced at others, with cement judiciously used where things would not hold together otherwise. Pink and blue are the predominant colors in July: phlox, hollyhocks, *Astilbe*, with a well-balanced mingling of veronica, delphinium, platycodon, *Campanula*, and a lavender mist of the edging, *Nepeta mussini*. It is a scene of radiating color and sunny, dancing water, hidden from the house, with a walk along the water as the vantage point of surprise.

**A GARDEN OF ANNUALS.** On Cape Cod, primly surrounded by a white picket fence, in a sheltered precious corner, with benefit of brilliant light and delicious clean sea air, shines a picking garden, not in rows, but a delightful helter-skelter of bloom. *Calendulas*, larkspur, zinnias, poppies, *Ageratum*, *Salpiglossis*, cosmos, bachelor's button and snapdragon give adequate results, and there is also lemon verbena for the finger bowls. The entrance walk from front gate to door is edged with petunias and verbenas in lavender and purple shades, with annual asters, simple in conception but arrestingly good-looking, and a sandy slope quite away from everything else is covered with gay portulaca.

**WITHOUT WATER.** All the attention received by the following collection of plants is a yearly supply of compost, and an occasional division of the clumps. The exposure is to the south, in full glare of the water, and its only protection is the house against which it is planted. Virginia creeper covers the wall, decorative with flaming foliage after all else is gone. Next to the house comes a double row of bearded iris, blossoming in June, and at each end of the border are bushes of pink and white old-fashioned cabbage roses. In front of the iris is *Helenium autumnale* superbum, nipped back when the plants are a foot high to induce low bushy growth, and with this green background yellow *Rudbeckia Newmanni* blooms through July and August with white *Chrysanthemum maximum*, the moon-penny daisy. When the beauty of these is gone in September, the *Helenium* comes into its own, a mass of golden flowers, while the edging of the whole bed is a thick border of native immortelles, *Antennaria*, with their woolly leaves and broad flat heads of white flowers. There may be nothing choice or especially exciting about such a display, but once in, few things will disturb it, and it is better than nothing. Besides, the success of seashore gardens lies principally in desiring what you can have, and enjoying it hugely, instead of fruitless baying at the moon.

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Stores are in the plot. They are ready with the newest of Martex colors and borders, and ready to show you the newest in monogramming.

The Martex bath towels shown in the color photograph (unretouched) are Luxor in green, Barbados in deep brown and red, Zebra in beige and peach and Rio with the red border.

P. S. Don't forget the matching wash cloths with a bath mat or two, or she will never forgive you. Wellington Sears Company, 65 Worth Street, New York City.

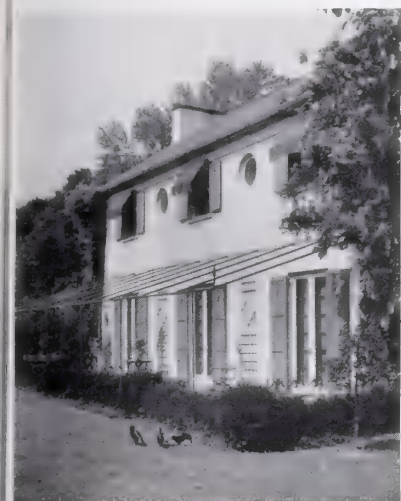




## AN AMERICAN COUNTRY STYLE



PHOTOGRAPHS BY ROBERT TEGGS



The forecourt between flanking wings allows this small but uncrowded house to hug the street. In the rear the careful scale of the garden facade lends an air of dignity and spaciousness to a very simple scheme. Round windows in the white brick walls are a particularly happy feature of the design, by Delano & Aldrich, architects. The house, at Rye, New York, is owned by Mr. M. L. Hough

FINE PROPORTIONS DIGNIFY  
AN INFORMAL SUBURBAN PLOT



## WHICH HOUSE WILL BE HOTTER THIS AUGUST?



Snow melted on Jones's house because heat was "leaking" out

Snow stayed on Smith's house because Home Insulation kept heat in

**JANUARY pictures prove that the house hardest to keep warm in winter will be hottest in summer!**

DO YOU KNOW how houses are built? With hollow walls! . . . and with only a thin layer of boards and plaster separating the attic from the upstairs bedrooms!

Naturally heat leaks out in winter, melting the snow on your roof. Naturally the same rooms that are chilly, hard to heat in January are hot and uncomfortable in August!

Rock Wool Home Insulation, the astonishing new Johns-Manville discovery, spun from molten rock (fire-proof, rot-proof, permanent) is "blown" through a hose right into the empty spaces of your attic floor or roof and into all outside walls . . . forming a 4" barrier all around your house—preventing summer heat (or winter cold) from pouring in as effectively as a stone wall 11 ft. thick.

Johns-Manville Home Insulation makes rooms up to 15° cooler in summer, cuts fuel bills 25% to 40% in winter. Over 30,000 home owners are enjoying its amazing benefits. "It cut our fuel bills 40%," writes

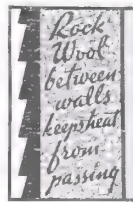
Gordon Smith, of Ashburton,



Blown thru a hose, Rock Wool seals the attic floor and walls against summer heat and winter cold.



**Johns-Manville**  
HOME INSULATION



Diagrams show how Rock Wool keeps rooms cooler in summer, warmer in winter.

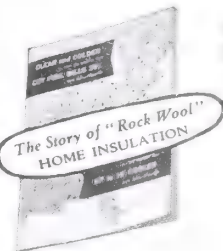
Md. "The temperature of our second floor was reduced from 10° to 15° last summer," writes S. W. Greenland, St. Louis. These statements are typical of thousands.

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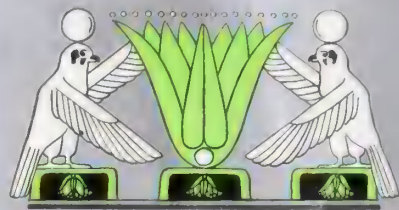
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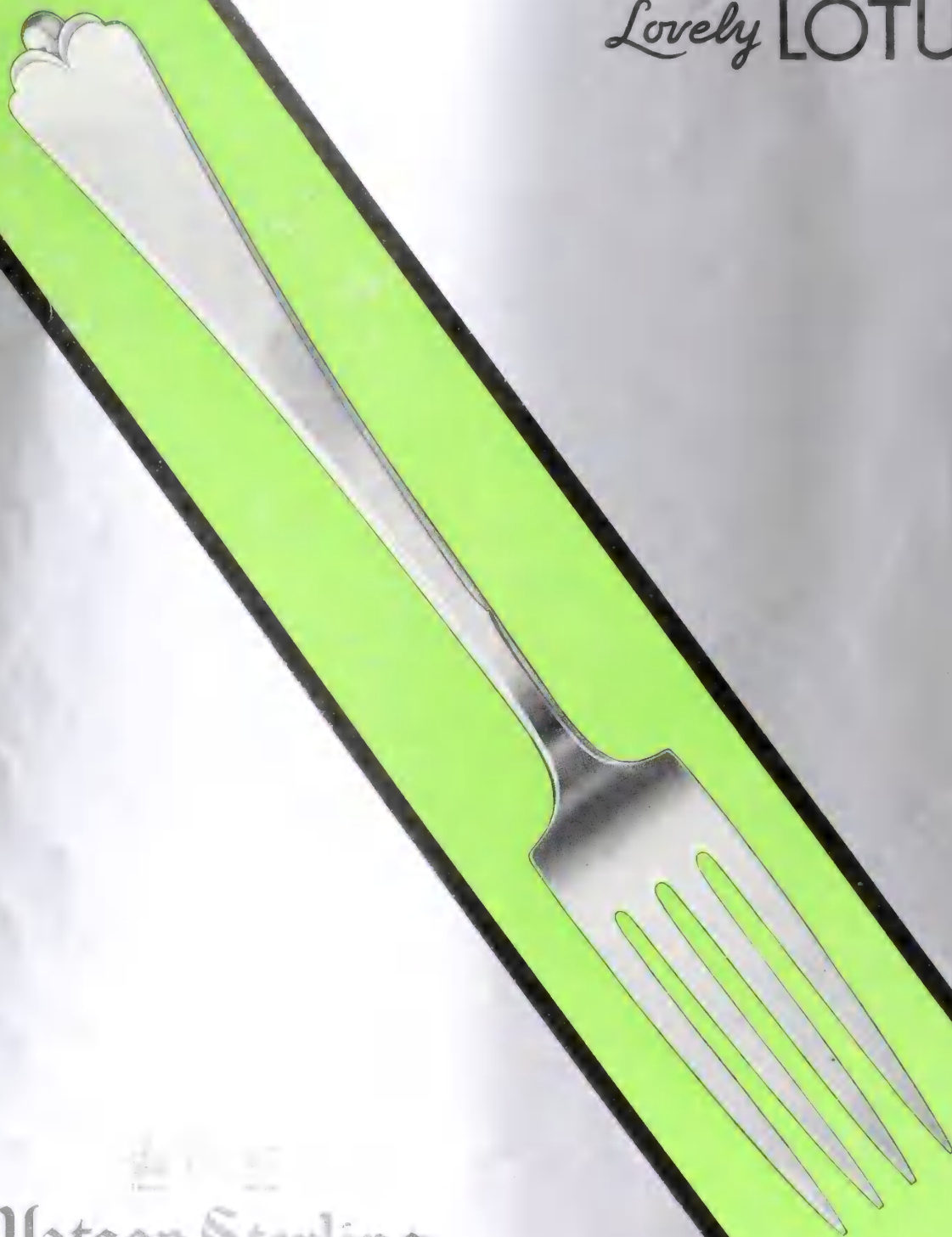
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ANGELES





The guard began to sneeze, and while he was sneezing I nipped off a cactus and stuffed it in my pocket

## Sentimental Gardens

CONTINUED FROM PAGE 49

uld bear it no longer, and I chartered a car to the mountains. Never shall I regret my first sight of those yellow crocuses, that had sprung up in the wake of the snow. It was as though the white oak with which the mountain's bosom is covered had suddenly been emeraldized, overnight, with a gold hem.

THE NEXT MORNING I was up early. In my pocket I secreted a knife and fork, stolen from the hotel breakfast table. I dug up the crocuses in little squares, and put them in a suitcase and bore them back in triumph. Every single clump is flourished.

THE LEAGUE OF NATIONS Garden are are a great many flowers that look as though they had never been killed at all. Yet those flamboyant anemones came from a valley in Sicily, where the mountain torrents were clamorous in the morning air, and so did at little cluster of miniature antirrhinums, which I treat as a perennial. The everlasting flowers (whose French name of immortelles is so much prettier) were gathered only half an hour's drive from Cannes. Don't you love the idea of everlasting flowers, by the way so prolific, and so light and airy? This is almost my favorite seed, with the exception of cornflower seed, which looks like a fairy's shaving brush. There are always plenty of cornflowers in the League of Nations garden, and I gathered them in a cornfield in Prussia, on a day when a lark was filling the sky with song as bright and clean as the flash of a silver sword. I am glad my cornflowers are Prussian, partly because they are the national flower of Germany, but principally because they help me to think a little more kindly of Prussia than I might otherwise feel inclined.

WOULD TAKE too long to tell you all the things that are in my League of Nations garden. But I might mention three items: 1. A bush of rose geranium that has grown from a moment's folly at a Battle of Flowers at Nice. A very lovely girl tossed that bunch at me, and I hugged it sentimentally, all day. It was only at night that I suddenly realized how cruel I was being to the flowers. As I put them in water I saw

that the rose geranium had a sturdy stalk that might possibly enable me to take a cutting of it. I did, and it miraculously succeeded. I never bend over that little shrub without seeing a lovely face, laughing at me from the shadows.

2. A CLUMP OF wild heather from the slopes of Mount Hymettus. I shall always remember this because, when I went to dig up the heather, there was a small wild tortoise sitting by it. So I took both the heather and the tortoise, and it would be difficult to say which caused most trouble at the customs. The tortoise is still very much alive and glares at me, every week, with an expression of deepening disgust.

3. A CREEPER OF ivy which came from a flower shop in New York. That ivy nearly landed me in prison. You see, I had it on my window ledge in Park Avenue, on the thirtieth floor of a skyscraper (it was the only green thing in a world of steel . . .), and one day there was a tempest which swept the ivy off the ledge. It fell down, down, down, and nearly killed a policeman. I am still trying to find somebody to tell me the meaning of some of the more exotic animals to which he attributed my parentage. But I rescued the ivy, and brought it home. It looks as though it had long ago forgotten all about New York.

I HAVE TAKEN up far too much of my limited space in telling you of this garden, for there is another Sentimental Garden, in the shelter of those generous hedges of mine, which is even more exciting. This is the Thieves' Garden, which is stocked entirely with stolen goods. It is probable that this confession will render me liable to instant prosecution, but I don't care. The fun of stealing things would be worth any penalties, and oh, what a lot I have stolen! Things that really didn't matter. I hasten to add.

THE PRIZE TOKEN of my depravity comes from Kew Gardens. Yes—from Kew Gardens itself. It is a lovely plum-colored chrysanthemum, of whose name I am unaware. I was trembling so

(Continued on page 132)

## Goodbye dust and finger marks



..Farewell to plaster cracks!

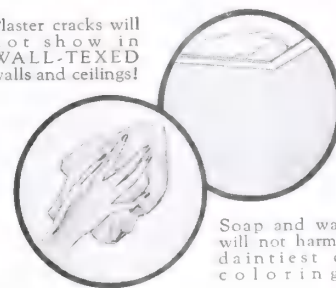
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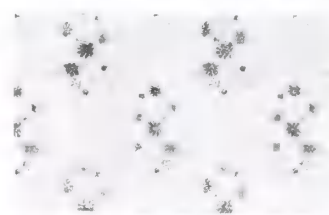
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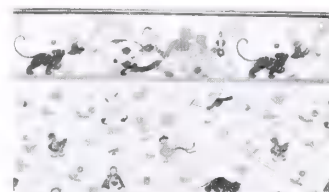
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## MY GARDEN

# Notebook

## MAY: SPRING FLOWERING SHRUBS

REMINDERS FOR MAY

THE planting of shrubs for specific bloom is given little attention compared to the time spent on the choice of flowering plants for the garden. They are often selected in haphazard fashion to provide a needed screen, to form a foundation planting, or, to be quite truthful, are not chosen at all, but accepted from the nursery-man. Yet aside from the well-known types which have almost reached the point of banality by constant repetition, there are dozens of other possibilities, many of them native, others brought from Japan, China, the uttermost corners of the earth. These are seldom seen in gardens, and yet they have every attribute to recommend them: distinction, adaptability to conditions, seasonal requirements and size and form for every location. Even in the shady garden, where the majority of floriferous shrubs yield little bloom, the early flowering specimens give good account of themselves before surrounding tree foliage deprives them of light.

### FLOWERS BEFORE LEAVES

SILVER PUSSYWILLOW, *Salix discolor*, is an improved form of the common wayside variety, with big fat pale gray catkins; benzoin, spicebush, throws its flowers out before its leaves, small greenish yellow things with pungent fragrance; the early daphne, *mezereum*, also spins lilac-purple blossoms with delicious perfume up and down bare stems. The most vigorous and worth while witch-hazel comes from China, *hamamelis mollis*. It has golden yellow flowers on leafless branches, feathery things appearing suddenly at the first warm days, and having equally attractive leaves with soft woolly hairs on the under side turning yellow and orange in November. A close relative of witch-hazel is *springscot* or *fothergilla*, whose foliage resembles the *hamamelis*, but whose flowers consist of closely packed stamens like little bottle brushes, fragrant and pink. The first dogwood is *cornelian cherry*, *cornus mas*, yellow and gay; then arrives white *shadbush*, *amelanchier*, in a misty cloud; *magnolia stellata* with the largest flowers of the leafless group, three-inch stars of fragrance. *Forsythia* with three new (a relative term synonymous with little-known) varieties brings a note of change: *forsythia intermedia spectabilis*, called the best of the genus, with abundant deep golden flowers, *forsythia ovata*, the earliest of the family to bloom, and *primulina*, pale in color and of excellent habits. While the Japanese weeping cherry eventually reaches tree size, it may be classed in the group of shrubs,

### MAY BLOOM

THE HONEYSUCKLES BELONG to this month, desirable ones being *lonicera Maackii*, with large creamy flowers along the upper side of each branch, and *lonicera Morrowi*, a wide spreading bush with white and yellow blooms and gray-green foliage. The old-fashioned double-flowering almond disappeared from trade for a while, but is back again under its name *prunus glandulosa*, both the pink and white being profuse bloomers. For an early bush rose the Chinese species *xanthina* is more dependable than *hugonis*,

which has a bad knack of dying out mysteriously in hot summer weather, and the gem of the *viburnum* or snowball tribe is *Carlesi*, whose charm lies in its heads of pinkish-white flowers of the same delicious fragrance as the trailing *arbutus*. *Daphne cneorum* also has highly fragrant pink flowers, and the puzzling name comes from its botanical structure, which is like the plant *cneorum* native to the Mediterranean and Canary Islands. The snow *weigela*, *candida*, is a far more attractive specimen than the straggly dull pink flowered bush usually seen, and the apple blossom colored Japanese quince is the most adaptable one of these shrubs, as its color blends with all surroundings, which cannot always be said of the crimson and blood-red types. There is a good white quince, *cydonia japonica nivalis*, and the *deutzias* come in assorted sizes, *Pride of Rochester* growing to eight feet, and *gracilis*, a mound of white snow two to three feet high. If *spiraea* there must be, choose *prunifolia*, with blooms of better substance than the usual *Vanhouttei*.

### COMBINATIONS OF SHRUBS AND BULBS

AT NO TIME of the year does the garden depend more on right grouping than during the spring months. There is little green as background, and a lone specimen of anything looks sad and bereft. With witch-hazel, pussywillows and *daphne mezereum* put *crocus* in purple and gold, white snow drops or *leucojum*, as the yellow and lilac purple flowers on the shrubs harmonize exquisitely with the foreground display of lavender, white and gold. *Forsythia* makes a glittering inclosure for tiny yellow-cream *Kaufmanniana* tulips, late mauve *crocus* and intense blue *scilla*. Winter *aconite* and *snowdrops* hide under the yellow parasol of *cornus mas* and the ground under *magnolia stellata* may be carpeted with blue *chionodoxa* and *iris reticulata*. Early tulips and *narcissi* predominate in the spring picture, with cherry and almond bloom and *spiraea prunifolia* nearby. White *Lady* and *Barri* *Conspicuous* look well in such companionship. Around *viburnum Carlesi* put large groups of *Tulipe Noire*, *Aphrodite*, and double *arabis*. *Deutzias* form good backgrounds for the later and larger *scillas*, *scilla nutans* and *Clara Butt* tulips. The shrubs may all be planted this month, and the places indicated for the bulbs to be put in next autumn.

### INTENSIVE FEEDING

WHERE EVERY INCH of ground is used, and a carpet of plants and bulbs is put under the shrubs, the matter of feeding comes to be a problem, after the nourishment incorporated in the ground at planting time is exhausted. Established shrubs may be kept in good condition if given a ration of the three needed elements in equal quantities: nitrate of soda, muriate of potash and acid phosphate mixed twenty-four hours before use. Put a handful in the bottom of holes made by a crowbar at a distance of twelve inches from the base of the shrub, and eighteen inches apart.

MULCH broad-leaved evergreens with oak leaves, half-rotted straw (the winter covering, perhaps), grass clippings or peat moss—anything with an acid reaction to keep the surface covered and moist.

When setting out annual aster plants mix wood ashes or tobacco dust with the soil as a preventive for yellow wilt, and to ward off root aphids.

As soon as the earliest flowering shrubs have bloomed, trim them. Cut out the oldest canes and remove any branches that crowd the main growths. Do not prune again for a year.

In planting dahlias put the stakes in at the same time as the tubers, as injury to the latter is apt to come when the support is placed after growth begins.

For box thrip, which curls up the leaves of boxwood, use whale oil soap.

The best fertilizer for annuals seems to be powdered sheep manure. Incorporate it in the soil before sowing seed or transplanting seedlings.

After they have bloomed cut back severely the early perennials like forget-me-not, *aubretia*, *arabis*, *polemonium reptans*, and top dress with humus and sheep manure.

A fine food for roses, sweet peas and delphinium is one quarter wood ashes, one quarter soot, one half bone meal.

After tulips flower cut off any seed pods remaining. When the stem winds around the finger without breaking, the foliage is ready to be cut down, or the bulb lifted.

### A TIMELY BOOK

"NEW GARDENS FOR OLD" by Orloff and Raymore would be a valuable publication if it did nothing more than indicate that improvement in a garden does not necessarily mean scrapping what already exists and beginning anew. But the book goes much further, for its pages are full of ideas on renovating the home grounds, refurbishing the foundation planting—a much needed subject—changing the design in simple ways, while the before and after pictures are illuminating and helpful. Doubleday, Doran and Co.



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## Sentimental Gardens

CONTINUED FROM PAGE 129

lently when I nipped off the cutting that I forgot to look at the label. It sounds a terrible thing to do, but there were whole rows of those delicious chrysanthemums in the cool house, on the quiet September afternoon when I visited it. Each of the plants had quantities of little cuttings, like children clinging to their green skirts. Surely it could not matter taking one . . . especially when I could provide it with such a lovely home. I looked round. The attendant was bending down, shifting pots. I darted out my hand, took the cutting, and fled into the cold air, face crimson, heart thumping. As I passed through the gates I saw a huge notice board, proclaiming dire penalties on all who dared to remove even a leaf or a twig from the sacred precincts. I did not dare take out the cutting from my hot overcoat pocket till I was on the other side of Hammersmith.

WELL, THE WICKED are notorious for flourishing. And I am afraid that my chrysanthemum, which ought to have died of shame at being so rudely torn from the bosom of its rightful owners, flourished exceedingly. I have now four beautiful plants. One day I am going to take one back to Kew, and leave it at the gate, like conscience money.

ANOTHER PLANT in my Thieves' Garden is a cactus. I don't really like it, but I keep it there as a token of victory. (There are only three things growing that I really hate, apart from cactuses, and they are monkey-puzzle trees, speckled laurels and a nasty little rock plant whose name I don't know). However, the cactus came from the Jardin Exotique that clings in terror to the precipitous rocks above Monte Carlo, and that cactus was the means of making me fifty pounds. For I bet a sporting friend five pounds that I would

carry away a cactus with me, escaping the vigilance of the Monte Carlo guards, who are of all keepers the most suspicious. They look rather like cactuses themselves, and stand very still against the sun-baked cliffs, glaring at the visitors, and occasionally puffing out their long mustaches.

WELL, ONE OF those guards began to sneeze, and while he was sneezing I nipped off a cactus and put it in my pocket. Agony of agonies—it was covered with tiny scarlet prickles which shot into my hands, through the cloth of my trousers, onto my legs. With each movement I suffered tortures. But somehow or other I got outside, sought the shelter of my friend's car, and there, with the assistance of a rug, I removed my trousers and extracted several million little poisoned needles.

NEVER HAD FIVE pounds been more hardly earned. And in order to celebrate the occasion, we split a bottle of champagne, and went into the Casino to gamble with my winnings. Here again, against all decency, the wicked flourished. I simply couldn't go wrong. In half an hour, my five pounds had increased to fifty. At the same time, there was a curious outbreak of itching fingers at the table where I was playing, for the little cactus needles had decided to play, too, and were rapidly transferring themselves from my hands to the counters.

I SEE THE next article looming ahead of me, and unless I put on the brake at once I shall crash into it. It is a pity because there are so many other Sentimental Gardens I should like to write about. But it is nice to think that in the next few months you and I will have plenty of opportunities to wander through them together.

## Antique Hunting Among The Plants

CONTINUED FROM PAGE 79

house itself. And, as I said, Harry was very firm about every detail of that foundation planting. No plant that was introduced into cultivation in America later than 1750 (well, there are a very few of around 1800) must show its face, and the planting must be severely simple, yet give me the color and perfume which delight my soul. And this is the way it worked out.

OF COURSE THE lilacs were left. They were, doubtless, the descendants of those planted long before the War of the Revolution. They stand at the right-hand corner as you enter the house. On the left corner, on a wobbly frame, sprawled a crimson rambler rose. Harry could hardly wait to get that flaunting parvency out of the ground. He would have discarded it entirely, but I begged to have it planted against the silvery gray of a distant barn, and there it languishes. I am afraid that Harry gave the garden very casual lipensions for its transplanting. In place of the rose now stands a somewhat old-fashioned mockorange. We searched this shrub with great difficulty from a reluctant nurseryman identified his leaf to sell us the much developed double-seedless

hybrids. He had been in this country only a few years, had bought the mock-orange with his place, and its associations meant nothing to him. So at last, grumbling that it was too large to move, he excavated it (digging is no word for his toil), and we brought it home in a truck. Harry planted it himself, digging a hole big enough to bury a horse, and every day last summer I watered it. Its shape and size suit Harry's sense of fitness absolutely, and its waxy, perfumed flowers flooded the air with the fragrance of the past, even though it had just been moved.

FOR PRIM GUARDIANS on each side of the entrance steps Harry placed box bushes. We hoped to get billowy old pioneers from a garden in the neighborhood, but had to compromise with well-balled stock from a nursery. The subtle, tangy odor of the foliage speaks of many old-world gardens, as well as of those modeled on them in early days in America. Just to the left of the box is a hawthorn, Paul's Double Scarlet, instead of the English white mayflower, which would have been more in keeping, but would not have given me the

(Continued on page 134)

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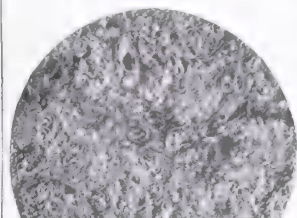
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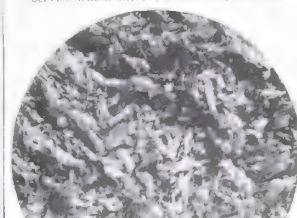
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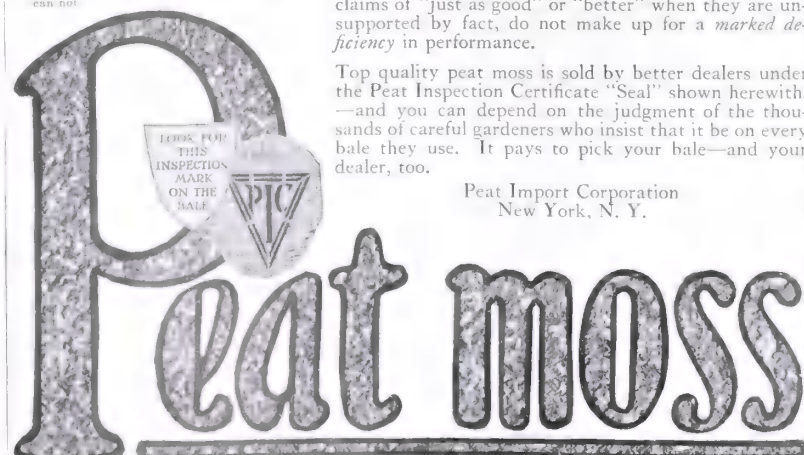
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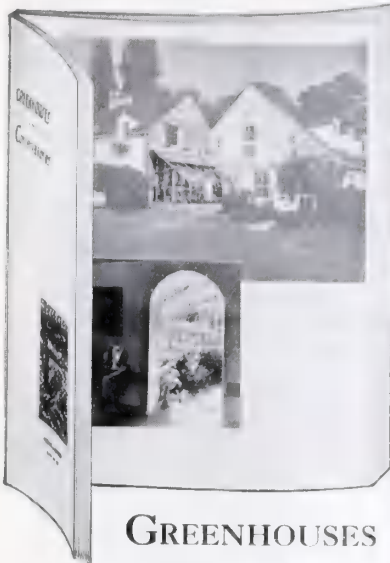
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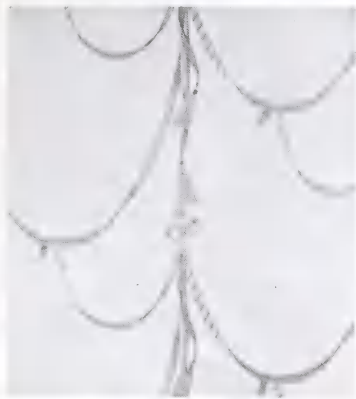
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blaze of color which some day I shall see against the sober white Puritan wall. Then near the foundation on each side of the steps we put double-flowering pink almond, so beloved in every New England dooryard. I think Harry gave me a little leeway with the time of its introduction, but, as I said, he is not too severe, and I do so love its soft rose in spring above the early blooming bulbs in drifts of blue.

FROM THE SENTINEL box on the right of the steps to the lilacs and to the mockorange on the left runs a precise little row of germander. Harry explained to me that the cottage gardens before 1800 contained mostly herbs from which the housewife distilled the simple household remedies. He said I could make an excellent decoction for gout from this germander. Behind this border, leaving space for the drifts of spring bulbs, snowdrops, squills and grape hyacinths, rise the swordlike leaves of Florentine iris. We rescued this exquisite white iris from a corner of an abandoned farmyard. Harry delighted in its appropriateness for my planting. He had no need to expatiate on its beauty, for I had long dwelt lovingly on its delicately veined petals, and appreciated its faint perfume, even though I didn't know that it was one of the first flowers mentioned in American gardens.

ON THE SOUTH side of the house we made a long bed and placed here all the herbs mentioned in the records. This bed, so near the kitchen door, is a constant joy to me, for here within a step I may pick mint, thyme and summer savory for my sauces and gravies, and tarragon and chives for my French dressing, as well as a few petals of pot marigold for a special soup, or a few of the golden flowers for the breakfast table. Among the close-set rows of herbs stand great clumps of the old peonies, both the red and the white. On the southeast corner we put a crabapple tree, none of the new species recently imported, but the old-fashioned Siberian crab, grafted on dwarf stock, so that it will never grow too large.

HARRY'S WORK, for one year at least, was now completed. There was one shrub I still longed to possess, the old smoketree, and I wanted all the old spicy roses. But Harry said: "Remember this is New England—use restraint." So I looked again at the shapely little crabapple tree, and sniffed my very own box. I think the box and the crabapple

give me more joy than any of the rest of the planting. The box means England to me in all its ordered beauty, just as it did to those who before 1800 planted it in memory of home, and the crabapple means New England, jelly and apple butter-making in the wide old kitchen, the great kettle bubbling over the log fire, the copper saucepans winking in jolly communion on the walls, and the air heavy with the spicy fragrance which means home in the New World.

### Planting List for the Period Garden

Almond: *Prunus glandulosa rosea plena*  
Box: *Buxus sempervirens suffruticosa*  
Crabapple: *Pyrus baccata*  
Hawthorn: *Crataegus oxyacantha* Pauli  
Iris: *Iris germanica florentina*  
Mockorange: *Philadelphus coronarius*  
Peony, red and white: *Paeonia officinalis alba plena* and *rubra plena*  
Smoketree: *Cotinus coggygia*

#### BULBS

Grape Hyacinth: *Muscari*  
Snowdrop: *Galanthus nivalis*  
Squills: *Scilla non-scripta* and *sibirica*

#### HERBS

Basil: *Ocimum basilicum*  
Chives: *Allium schoenoprasum*  
Germander: *Teucrium chamaedrys*  
Marigold: *Calendula officinalis*  
Marjoram: *Origanum vulgare*  
Mint: *Mentha spicata*  
Mustard: *Brassica alba*  
Parsley: *Petroselinum hortense*  
Sage: *Salvia officinalis*  
Summer savory: *Satureia hortensis*  
Tarragon: *Artemisia dracunculus*  
Thyme: *Thymus serpyllum* and *vulgaris*  
Wormwood: *Artemisia absinthium*

#### OTHER PERIOD PLANTS

Crown imperial: *Fritillaria imperialis*  
Daffodils: *Narcissus* (double white and double yellow)  
Daylilies: *Hemerocallis flava* and *fulva*  
Gas plant: *Dictamnus albus*  
Hollyhocks: *Althaea rosea* (single red and single white)  
Ivy, English: *Hedera helix*  
Lilies: *Lilium martagon*

#### ROSES

Cabbage: *Rosa centifolia*  
Cinnamon: *Rosa cinnamomea*  
French: *Rosa gallica*  
Harison's Yellow: *Rosa Harisoni*  
Moss: *Rosa centifolia muscosa*  
Sweet Brier: *Rosa eglanteria*  
York and Lancaster: *Rosa damascena versicolor*



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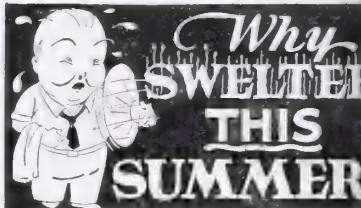
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The KEY symbol which appears after each product will identify the stores in your city which carry the merchandise of advertisers using half pages or more in this issue. Number to left of key symbols indicate pages on which advertisements appear. Space limitations permit the listing of 50 leading cities only. For further information on cities or products write to Readers Service Bureau, HOUSE BEAUTIFUL, 572 Madison Ave., N. Y. C.

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Robt. Mitchell Furniture Co.—X  
McAlpin Co.—H C 12 H

## CLEVELAND, OHIO

The Halle Bros. Co.—R D 14 4 8 A 3 E 9 V 15 X  
B I C 6  
The May Co.—R 12 2 D 4 F 8 S E B H C 6  
The Higbee Co.—12 K F S 15 B D 8 E C 6  
Webb C. Ball—K 10 11 9 L V  
Sterling & Welch—2 10 F A 5 L I D 8 4 D 6  
Wm. Taylor Sons & Co.—G 8 S C  
D. B. Le Fever—G  
Oriole Studios—7  
Rorimer Brooks Studios—3 7  
The H. Blonder Co.—5  
S. Kohn & Sons—X  
Cowell & Hubbard Co.—11 10 9 L

## COLUMBUS, OHIO

F. & R. Lazarus Co.—R 12 2 D 14 4 F 8 S A 3  
E 15 X B I H C 6  
Dunn, Taft Co.—R 12 8 S  
Morehouse, Martens Co.—E 12 6  
Harrington Co.—K 10 11 V  
Carl Koch Co.—K 10 C  
F. G. & A. Howard Co.—4 G A 3 X B  
H. S. Sterner—G  
Chas. Egglehoff Co.—7  
Austin Shannon, Inc.—7  
Fred C. Perkins—5  
The Sherwin-Williams Co.—5  
Argo & Lehne—9 L V 10

## DALLAS, TEXAS

A. Harris & Co.—R 12 2 F 8 H 6  
Titche-Goettinger Co.—R 12 D 14 4 8 S A 7 B I 6  
E 15 X B I H C 6  
Neiman-Marcus Co.—A 7 3 E 15 I 12 6 V  
Linz Bros.—K L V  
Sanger Bros.—2 D 4 S 8 A C 6  
Bailey-De Grazier Co.—10 11 V  
Arthur A. Everts—10 E 11 9 L V 8  
Universal Bldg. Products—G  
Hyde Park Studios—3  
The Sherwin-Williams Co.—5  
Cook Paint & Varnish Co.—5  
Fakes & Co.—B 4 A  
Hall & Purse—X  
Anderson's Furniture Studio—X  
Shaw Jewelry Co.—C

## DAYTON, OHIO

Rike-Kumler Co.—R 12 2 14 4 F 8 S A 3 5 E V 15  
X B I H C 6  
Elder & Johnson Co.—R 12 K 2 4 8 S E B C 6

Key Numbers

Partner Jewelry Co.—K 11  
The P. M. Harmon Company—D A 3 X 4  
Rossiter-Jarrett Furniture Co.—D C  
Prinz & Estelle—10 11 9 V C  
Dayton Screen & Weather Strip Co.—G  
Keith Wilson Interiors—7  
Elizabeth Greene—7  
Lowe Bros. Paint Store Co.—5  
Hughes & Neubauer—9

## DENVER, COLO.

Denver Drygoods Co.—R 12 14 4 F 8 A E 15 B X I  
C 6  
May Co.—R 12 L H C  
Daniels & Fisher—K 2 D 4 8 S A 15 B I 12 C 6  
Bohm-Allen Jewelry—K 10 11 9 L  
American Furniture Co.—D 4 C  
Carson Crockery Co.—F E 8 L C  
United Material Co.—G  
Thornton Fuller—7  
Howard Lorton—7  
Kohler-McLister Paint Co.—5  
Guiry Bros. Wallpaper Co.—5  
Cyrus Boutwell—3  
Jos. Goalstone—9  
R. Reincke—V L C  
E. Desserich Furniture Co.—X

## DES MOINES, IOWA

Davidson Co.—R D 4 8 S G 7 11 V X B C  
Yunker Bros.—R 12 2 D 14 8 S G A 3 E 15 X B I  
H C 6  
S. Joseph—K 11  
The Sherwin-Williams Co.—5  
Standard Glass & Paint Co.—5  
The Plumb Jewelry Co.—9

## DETROIT, MICH.

J. L. Hudson—R 2 14 4 F 8 S A E 15 B I H C 6  
D. J. Healey Shops—12 15  
Ernst Kern Co.—12 2  
Wright, Kay—K 10 9 11 C  
Traub Bros.—K 10 11 9 V C  
Gardner, White—D  
Peoples Outfitting Co.—D 4 S C  
Charles W. Warren—11 10 9  
Crowley, Milner & Co.—A X S 4 6  
L. B. King—8  
W. O. Le Sage Co.—G  
Teetzel Co.—7  
Cadillac Wall Paper Co.—5  
Fisher Wall Paper Co.—5  
Tuttle & Clark—3 E  
Friedberg's—L C  
Lee Gladston—B  
Deinzer Bros.—X  
Thos. A. Esling Co.—7



# HOUSE BEAUTIFUL presents THE GUIDE TO RETAIL PURCHASING

Key Numbers

## LOUISVILLE, KY.

Voyle's Linen Shop—R  
Kaufman-Straus Co.—12 2 8 E B H C 6  
Stewart Dry Goods Co.—12 K 2 14 4 8 S A E 13  
B C 6 X 1  
Lemon & Son—K 11  
J. L. Strassel Co.—D  
Victor Lorch & Son—10 9 V C  
Overhead Door Co.—G  
Hubbuck Wall & Floor Covering Corp.—G  
Dant Bros., Inc.—3  
Fred. W. Keisker & Sons—3  
Louisville Wall Paper Co., Inc.—5  
Kentucky Wall Paper Co.—5  
Miss A. E. Meriwether—L  
Hafner Bros.—V  
Bensinger Outfitting Co.—X

## MEMPHIS, TENN.

John Gerber Co.—R 12 4 8 A E 15 1 6  
B. Lowenstein & Bros.—12 14 E B V H C 6  
Geo. T. Brodnax—K 10 8 11 9 V C  
J. Goldsmith & Sons—2 4 S 3 8 C 6  
Leo Kahn Furniture Co.—D  
Julius Goodman & Son—10 11 V  
Bry-Bloek Merc. Co.—S B 11 6  
The Hancock House—7  
E. C. Denaux, Inc.—3  
Farrell-Calhoun Co., Inc.—5  
The Sherwin-Williams Co.—5  
Fischer Lime & Cement Co.—G  
Rhodes-Jennings Furniture Co.—X 4 B  
Armstrong Furniture Co.—X

## MILWAUKEE, WIS.

Gimbel Bros.—R 12 S A B H C  
T. A. Chapman Co.—R 12 4 8 A 15 1  
Herzfeld, Philipson Co.—12 4 F 8 S E B  
Louis Esser Co.—K 10 11  
Rank Motteram Co.—K V C  
Ed. Schuster Co.—2 14 F 8 S A E B X C 6 4  
Peterson Loeffler Co.—D  
Maxwell, Moore, McDonald Co.—D G 3  
Bunde & Upmeyer Co.—10 9 V C  
Edward T. Ver Halen, Inc.—G  
J. R. Williams—3  
Mohs Bros. Co.—5  
T. C. Esser Co.—5  
Alsted-Kasten Co., Inc.—9  
Crone & Lemke—X  
Boston Store—6

## MINNEAPOLIS, MINN.

Dayton Co.—R 12 2 D 14 4 8 S A E 15 X B 1 H  
C 6  
L. S. Donaldson Co.—R 12 2 D F 8 S A L 15 B  
E C 6  
S. Jacobs & Co.—K 9 11  
J. B. Hudson—K 10 11 9 C  
New England Furniture & Carpet Co.—D 4 3 8 C  
Weld & Sons—10 11  
Powers Mercantile Co.—4 8 S E C 6  
Monarch, Johnson Co.—G  
Wm. A. French Studios—7  
G. F. Webber Studios—7  
Moore & Scriver Co.—3  
Hirschfeld & Son—5  
B. W. Baker Co.—5  
Boutell Bros.—X 4 8 S B C

## NEWARK, N. J.

L. Bamberger & Co.—R 12 K 2 D 10 4 F 8 S A  
E 11 L V 15 X 1 B H C 6  
Kresge Dept. Store—R 12 2 D 14 4 F 8 S A E B  
C 6  
Hahne & Co.—R 12 2 D 4 8 E B C 6  
Wiss Sons, Inc.—K 10 11 9 V C  
Zins Wall Paper Co.—5  
E. A. Kirch & Co.—X

## NEW ORLEANS, LA.

Feibleman's—12 C  
D. H. Holmes—12 K 14 8 A E 15 B X I C V  
Maison Blanche Co.—12 2 D 4 8 S A 3 E 1 H C 6  
Hausmann, Inc.—K 10 11 9 V C  
Krauss Co., Ltd.—2 A 6  
Marks, Isaacs & Co.—F 8 B C 6  
Modern Appliance Co.—G  
Henry Uthoff—3  
The Sherwin-Williams Co.—5  
Coleman E. Adler & Sons—11 9 V E

## NEW YORK, N. Y.

James McCutcheon Co.—R 6  
B. Altman & Co.—R 12 D 14 10 4 F 8 S A 3 E L  
V 15 B 1 C 6  
Gimbel Bros.—R 12 2 F S A X B H C 6  
Lord & Taylor—12 K 4 A E L 15 1 B C 6  
R. H. Macy—K 2 8 S 11 L X 1 15 B C 6  
W. & J. Sloane—D A 7  
John Wanamaker—14 4 A E L 15 C  
Frederick Loeser & Co.—R D 4 S  
Brand-Chatillon Corp.—10 11  
Stern Bros.—4 F 8 S E B 15 C 6  
Rolscreen Company—G  
Philan, Inc.—5  
Wolf Bros.—5  
Ovington's—L V H C

Key Numbers

W. A. Hathaway Co.—3

Black, Starr &amp; Frost-Gorham, Inc.—9

## OAKLAND, CALIF.

Whitthorne & Swan—R H  
H. C. Capwell Co.—12 14 4 S G A E 15 1 C 6  
Capwell, Sullivan & Furth—12 11 C  
B. F. Schlesinger & Sons—12 8 15 B 6  
H. Merton Co.—K 11 L  
Spencer & Kemper—K  
John Breuner & Son—2 4 S A B X I C  
Gaines-Walrath Co.—D  
Ursula Sawyer—7  
Winifred Gray Wise—7  
A. F. Edwards—11 9 V  
Davidson & Licht—V C

## OKLAHOMA CITY, OKLA.

Kerr Dry Goods Co.—R 12 8 A E 15 B 6  
Rorabaugh, Brown Co.—R 12 2 D 14 1 E 6  
Harbour, Longmire—R 12 D 4 3 L B X 1 C  
J. M. McEntee & Sons—K 9 C  
McEwen-Halliburton Co.—2 11 S E C 6  
Hartwell Jewelry Co.—10 11 9 L V  
John A. Brown Co.—4 8 S B H C  
T. W. Murray—5  
The Sherwin-Williams Co.—5  
Rosentfield Jewelry Co.—11  
Zale Jewelry Co.—V C  
Doc & Bill Furniture Co.—X

## OMAHA, NEBR.

Thomas Kipatrick Co.—R 12 14 8 S H  
J. L. Brandeis & Son—R 12 8 2 A 3 E 15 B 1 S  
C 6  
Orchard & Wilhelm—12 2 D 8 A 7 X 1 4 C  
C. B. Brown Co.—K 10 9  
McDonald & Co.—K 10 V  
Builders Material Company—G  
Harry P. Whitmore—3  
Cook Paint & Varnish Co.—5  
Hayden Bros.—B X  
Smith & Co.—11  
T. L. Coombs & Co.—V  
Nebraska Wall Paper Co.—5  
Haas Bros.—15  
Corte-Corzone—4 X

## PHILADELPHIA, PA.

Gimbel Bros.—R 12 2 4 8 S A E 15 B D H C 6  
Lit Bros.—R 4 D B C  
Geo. Allen, Inc.—12 15 H 6  
J. E. Caldwell & Co.—K 10 11 9 L C  
John Wanamaker—K 2 14 F 11 A E V 15 B 1 12 D  
L C 6  
Strawbridge & Clothier—14 4 8 S A 3 15 E 12 D B  
C 6  
Bailey, Banks & Biddle Co.—10 11 9 L  
Rolscreen Co.—G  
D. Schultz—5  
G. W. Kranich—V  
H. D. Dougherty & Co.—X  
N. Snellenburg & Co.—1 D 8 15 C 6

## PITTSBURGH, PA.

Joseph Horne Co.—R 12 K D F 8 S A 7 5 E 15 B 1  
C 6  
Gimbel Bros.—R 12 2 4 8 S A E H C 6  
Daggs & Buhl, Inc.—R 4 F 8 S 7 3 L B C 6  
Kaufmann Dept. Store—12 D 14 4 F 8 S A 7 3 L 15  
X 1 E B C 6  
W. W. Wattles & Sons Co.—K V 11  
Rosenbaum Co.—2 8 S E C  
Grogan Co.—10 11 9 V  
Hardy & Hayes Co.—10 11 9  
Terheyden Co.—10 V C 9  
Fairall Wall Paper Co.—5  
Taylor Bros.—X

## PORTLAND, ME.

Porteous, Mitchell & Braun—12 R 2 4 8 A E 15 B 1  
H C 6  
J. R. Libby Co.—12 14  
Carter Bros. Co.—K 10 11 9 L V  
J. A. Merrill & Co.—K 10 8 E 11 V C  
Walter Corey Co.—D 3  
W. T. Kilborn—D 3  
Marston Supply Co.—G  
Rines Br. Co.—B 1 6  
Atherton Furniture Co.—X

## PORTLAND, OREGON

Meier & Frank Co.—R 12 K 2 D 4 F 11 S A 3 E  
L 15 B 1 H C 6  
Lipman, Wolfe & Co.—R 12 14 8 S 15 C  
G. Cramer Co.—10  
A. & C. Feldenheimer—10 11  
Powers Furniture Co.—4  
Mercer Steel Co., Inc.—G  
Miller Paint & Wall Paper Co.—5  
F. A. Heitkemper & Co.—9 V 10  
Roy & Molin—V  
Olds, Wortman & King—B 12 8 S C 6

## PROVIDENCE, R. I.

Callender, McAuslan & Troup—R 12 D 14 11 E H  
C 6  
Gladding's—12 A 3 E 15 B 1  
Shepard Co.—12 1 8 S 15 V 15 E B C  
J. A. Foster Co.—K V C  
Bennett Window Shade Co.—G

Key Numbers

The Outlet Co.—2 F S B 6

Tilden-Thurber Corp.—10 8 11 9 V E C

Acme Shade Shoppe—G

Max Goetting—3

## RICHMOND, VA.

Miller & Rhoads, Inc.—R 12 K 4 8 S 3 E 9 15 B 1  
V H C 6  
Thalhimer Bros.—R 12 2 D A E 15 B 1 C 6  
J. F. Kohler & Sons—K 10 11 V  
Kaufman Store, Inc.—14 B  
Schwartzschild—10 K 11 9 L V  
Sydnor & Hundlay, Inc.—4 3  
Cohen Company—S  
P. F. Williams & Co.—G  
R. L. Peters—5  
Ryan Smith—X

## ROCHESTER, N. Y.

Sibley, Lindsay & Curr Co.—R 12 K 2 14 D 4 8 S  
A 3 E L V 15 B X 1 H C 6  
E. W. Edwards & Son—12 D 4 F 8 X E C 6  
McCurdy & Co.—12 K 8 3 E B 1 X C 6  
E. J. Sheer, Inc.—10 11 9 C  
Rolscreen Co.—G  
F. P. Van Hoesen Co.—5  
Gamrod-Harmon Co., Inc.—5  
Sunderlin Co.—11 9 K  
A. Fisher—V  
B. Forman Co.—15 E

## ST. LOUIS, MO.

Famous-Barr Co.—R 12 14 D E L 15 4 X H C  
Scruggs, Vandervoort & Barney—12 2 D 4 8 S A 7  
L 15 B 1 E C 6 G  
Maschmeyer-Richards Silver Co.—K 10 9  
Stix, Baer & Fuller Dry Goods—2 D 4 F 8 S A B 1  
E 12 15 C 6  
Heffern, Neuhoff Jewelry Co.—10 11 V  
The Lammert Furniture Co.—7 3 E 4 A G  
Lucks Orwig Co.—3  
South Side Wall Paper & Paint Co.—5  
Banner Supply Co.—5  
Mermad, Jaccard & King Jewelry Co.—11 V 9 C  
Hess & Culbertson—9 11 C  
Hellrung & Grimm—X

## ST. PAUL, MINN.

Emporium Merc. Co.—R 14 8 S B C  
The Golden Rule—R D 4 8 S A E 1 C 6  
Field, Schlick—12 15 E  
Schuneman & Manheimer—12 2 4 8 S E 15 B H C 6  
E. A. Brown Co.—K V  
Farwell, Ozmun, Kirk & Co.—X  
R. N. Cardoza & Bro.—X 4 C  
Bullard Bros. Co.—K 10 11 9  
Monarch, Johnson—G  
Elvgren Paint Supply Co.—5  
Wm. Yungbauer & Son—3 D  
Henry Bockstruck Co.—11 V

## SAN ANTONIO, TEXAS

Joske Bros. Co.—R 12 2 D 4 8 S A 15 B 1 E H C 6  
Wolff & Marx Co.—12 15 6  
P. J. McNeel Jewelry Co.—K 10 E 11 V C  
Solo Serve Co.—14  
Household Furniture Co.—D X  
E. Hertzberg Jewelry Co.—10 E 11 9 L V C  
G. A. Stowers Furniture Co.—4 B  
Newton & Weller Co.—F 8  
F. L. Sweet & Co.—G  
Miss Reuben A. Nuckles—3  
Wilkinson, Barclay & Lowndes—3  
The Alamo Paint & Wall Paper Co.—5  
The Sherwin-Williams Co.—5  
A. B. Frank—1

## SAN DIEGO, CALIF.

Holzwasser's—12  
The Marston Co.—12 2 D A E 15 B 1 6  
J. Jessop—K 11 9 V C  
Whitney & Co.—14 D S H  
Bavanov's—C  
Globe Outfit Co.—4 D  
Grand Rapids Home Furniture Co.—4  
Parmalee-Dohrmann Co.—8 S  
San Diego Bldg. Specialties, Inc.—G  
S. P. Frazee Co.—5  
Ross H. Thiele—3  
Ernsting Co.—9

## SAN FRANCISCO, CALIF.

City of Paris Dry Goods Co.—R 12 G A 1 C 6  
Hale Bros., Inc.—R 2 S B H C 6  
Emporium—R 12 K 2 14 4 8 S E B C 6  
Johnson & Wood—K  
W. & J. Sloane—D A 3  
S. & G. Gump—10 8 A 7 11 9 V 1  
Shreve & Co.—10 11 9  
Sterling Furniture Co.—4 C  
Chas. Brown & Sons Co.—F 8 S C  
H. E. Root—G  
A. F. Marten—7  
A. U. Morse & Co.—5  
D. & R. M. Leonhardt—5  
Ransohoff's—E  
Raphael Weill & Co.—L H C R 8  
Lewis, Inc.—L 9 C

Key Num

Albert S. Lamuck Co., Inc.—V  
I. Magnin & Co.—15

## SEATTLE, WASH.

Frederick & Nelson, Inc.—R 12 K 14 D 4 8 S  
E 11 9 15 B X 1 C 6  
MacDougall & Southwick—12 K F C  
Bon Marche—2 4 8 S E 1 C 6  
Carroll's Jewelry Store—10  
Hardy's—10 V 9  
Accurate Metal Weatherstrip & Screen Co.—G  
Pan-American Wall Paper & Paint Co.—5  
Pittsburgh Paint Store—5  
L. Friedlander—11 9 V  
I. Magnin & Co.—15  
Rhodes Dept. Store—B 12 4 K 8 S C  
Schoenfeld's—H C

## SPRINGFIELD, MASS.

Forbes & Wallace—R 12 D 4 8 A 3 15 B X H C  
Meekins, Packard & Wheat—12 D 4 X 1 6  
Hall Galleries—K 10 8 11 9 C  
True Bros. K 10 11 9 L V C  
Albert Friedlander & Co.—2 14 F 3 E V B 1 12 C 6  
Fox & Cushing—G  
Springfield Wall Paper & Paint Co.—5  
New England Paint Supply Co.—5  
D. H. Brigham Co.—15  
Empire Stationers—E  
Stillman's—2  
Leavitt Co.—S

## SYRACUSE, N. Y.

C. E. Chappell & Son—R 12 2 8 E C  
Dey Bros. & Co.—12 14 4 8 S A X 1 C 6  
H. J. Howe, Inc.—K 10 11 9 V  
Stetson & Crouse—K 10 11 9  
E. W. Edwards & Son—2 D 4 F 8 S B X 1 12  
C 6  
Brown, Curtis & Brown—D B  
Rolscreen Co.—G  
Empire Wall Paper & Paint Co.—5  
Emil M. Allewelt—3  
C. J. Litchison Co.—3  
J. R. Crocker Co.—E 8  
E. W. Frost—V  
W. I. Addis—15

## TOLEDO, OHIO

La Salle & Koch Co.—R 12 K D 4 F 8 3 E 15 B  
C 6  
Lamson Bros.—R 12 2 14 S A E B C 6  
Broer-Freeman Co.—K 8 11 9 C  
Lion Store—2 D 8 X H C  
Anderson & Krapp—G  
H. & R. T. Radcliffe—A  
Clare Hoffman, Inc.—7  
Lillian W. Pope, Interiors—7  
The Erie Paint & Paper Co.—5  
The Lindsay Wall Paper Co.—5  
Norman Hascall & Son—11 V  
Johnson Bros. Furniture Co.—X

## TULSA, OKLA.

Vandever Dry Goods—R 12 8 S L C 6  
Halliburton-Abbott—12 2 8 6  
Sanders, Rones, Inc.—K 9  
Boswell's, Inc.—K 11 C  
Brown, Dunkin Dry Goods—14 D 4 8 S A 15 B 1  
H 6  
Mayo Furniture Company—4 3 B D  
Merry Screen & Weatherstrip Co.—G  
Blankenship-Catlett Lbr. Co.—5  
Miss Jackson's Shop—E L  
Zale Jewelry Shop—V C  
Genet-Rhodes Co.—1  
Wetzell Art Galleries—G

## WASHINGTON, D. C.

Woodward & Lothrop, Inc.—R K 2 4 8 S A 3 9 15  
B 1 E 12 C 6  
The Hecht Co.—R 14 S E B 6  
J. Garfinkle—12 K  
S. Kann Sons—12 8 S R H C  
R. Harris & Co.—K 11 9 V 10 C  
Palais Royal—2 S E 12  
W. & J. Sloane—D A 3  
Galt & Bro.—10 11 L  
Harris & Shafer & Co.—10 V  
Rolscreen Co.—G  
Union Wall Paper Co.—5  
Dulin & Martin L 18 C  
Frank R. Jelleff—15  
Hutchison's, Inc.—X  
James B. Henderson—X

## WORCESTER, MASS.

Denholm & McKay Co.—R 12 K 2 14 4 8 S A 3 E  
B 1 C 6  
Barnard, Summer & Putnam—12 8 B X 1 C 6  
Chapin & O'Brien—K 10 11 9 V C  
J. C. McInnes Co.—2 B H E  
C. T. Sherer—D 12 C  
F. A. Knowlton—10 11 V  
A. L. Bemis Co.—G  
Worcester Wall Paper Co.—5  
Robert E. Wesson, Jr.—3  
Fitene's—15 C  
Gross Strauss Co.—15





# Again Federal Says . . . A NEW ONE <sup>\*</sup>if it Chips

Save cooking time and trouble, save food flavor and vitamins—and save money . . . You can do it with Federal Chip-proofed Stainless Guaranteed Enamelware, because these beautiful utensils are unquestionably the most efficient and durable in the world . . . and they're very much more sanitary and easier to clean. Remember this ware provides vapor-seal Chromium Covers for healthful waterless cooking, Bakelite Knobs and quick heat-conducting Black Bottoms that save 20% to 40% on fuel. By actual tests it is 36 times more durable than ordinary enamelware.

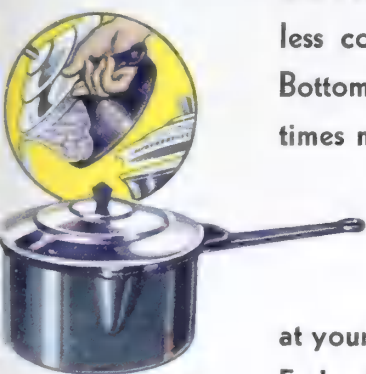
INDIVIDUAL ITEMS AS LOW AS 95¢  
(Slightly higher in Far South and West)

See this line in lovely colors and new, convenient shapes at your local Department, Hardware or Specialty Store or write . . . Federal Enameling & Stamping Company, Pittsburgh, Pennsylvania. World's Largest Manufacturer of Enamelled Kitchenware.

**FEDERAL**  
**CHIP-PROOFED STAINLESS**  
**GUARANTEED ENAMELWARE**



\* 36 TIMES MORE DURABLE BY ACTUAL TEST



Here is a new, convenient Strainer Covered Sauce Pan in brilliant Mirror Black with Stainless White Lining . . . Another exclusive Federal Item.

CHOICE OF 4 COLORS  
GREEN • IVORY • BLACK • RED



"EASY POUR" TEA KETTLES



DUETTE SAUCE PAN SETS



VAPOR SEAL DUTCH OVENS



6 CUP TEA POTS



FEDERAL DRIP COFFEE MAKERS

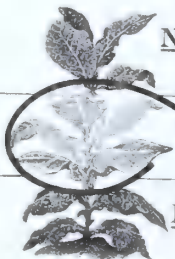
*Beautiful - Sanitary - Made to last a lifetime*





THE HEIGHT OF GOOD TASTE

*Only the Center Leaves—these are the Mildest Leaves*



NOT the top leaves—they're under-developed—  
they are harsh!

*The Cream of the Crop*

NOT the bottom leaves—they're inferior in  
quality—coarse and sandy!



Red Rope  
Binder  
Gaylord Bros.  
Makers  
Stockton, Calif.  
PAT. JAN. 21, 1908







# HOUSE BEAUTIFUL

COMBINED  
WITH

## HOME & FIELD



JUNE 1934

PRICE 35 CENTS

40 cents in Canada







One of these  
will be the **LOVE** of your life



Which of these Sterling silver designs is *yours*? To which one do you respond because it expresses you, and the setting you have created for yourself?

Is it *Trousseau* — International Sterling's newest? Trousseau is a modern classic, designed in today's new spirit of gracious living. But if you prefer the austere beauty

of the old designs, you will find them as follows: Trousseau, \$8.50; Gadroon, \$9.00; Orchid, \$9.50; Empress, \$10.00; Fontaine, \$10.00; Trianon, \$10.00; Pine Tree, \$10.00; 1810, \$10.00; Minuet, \$10.00.

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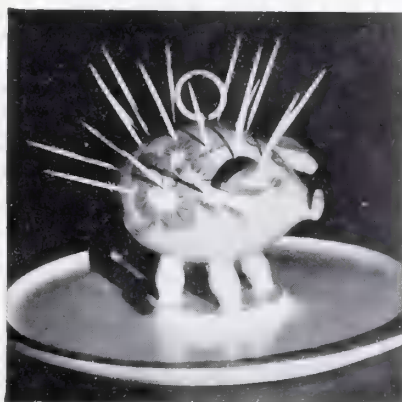


# Window Shopping

TRAILING THE SMART INCIDENTALS ROUNDABOUT TOWN

For the names and addresses of the shops selling these articles write to:  
Window Shopping Editor, House Beautiful, 572 Madison Avenue, New York

**1** This little pig went to market and came home looking like a porcupine with all its quills pointing due north. What look like quills are really



PHOTOGRAPHS BY KOSER

toothpicks, and the wooden tray on which the pig stands is an hors d'œuvre server. He is yellowish tan, decorated becomingly with green and red or other color combinations, and the tray is a nice yellow banded in contrasting color. The ring at the top makes a convenient handle. Besides being so useful, the pig is quite an ornament on the buffet table and although shy in demeanor might easily become the life of any party. He'll do his best, for \$3.95, express collect.

**2** Home isn't home any more without at least one performing seal. Sometimes they hold up flower bowls, sometimes lamps. Sometimes they play-



fully balance a ball on the tip of their sleek noses. This little fellow of blown black glass toys with a red glass ball as he keeps his footing on a pale blue glass sphere. Unlike the seals at the circus or the one in Central Park he never grows tired or temperamental and never

bays for fresh fish tidbits. The goldfish is well behaved, too. He holds that pose days without end, content to remain poised for a dip from his black glass sphere. Gold-colored blown glass gives him a very lifelike look. These are imports, to liven the shelves of a corner cabinet, and they measure about 5½" or 6" in height. They're yours, together or singly, for \$1.50 each, express collect.

**3** The designers of these skillet trays have revised the old adage to read, "out of the frying pan into the parched throat." For out of the trays are served those long, cool drinks that relieve the most tantalizing thirst on the hottest day. They're most attractive skillets, too, and except in shape acknowledge no relationship to their humble forbears of the kitchen. The



handle continues in a circular gallery that keeps glasses from slipping off. The bottom piece in one style of tray is decorated with a beautiful boat in bright red against the white-painted background. The other tray is pretty nautical, too (try these on your yacht), with white rope design on bright red. If you haven't a yacht, don't worry, as they will be just as nice on a race or for serving in the garden. They're made of wood, of course, and will easily hold a half dozen ordinary size glasses. Other colors are yellow and a pleasing shade of brown. The price is \$2.95 each, express collect.

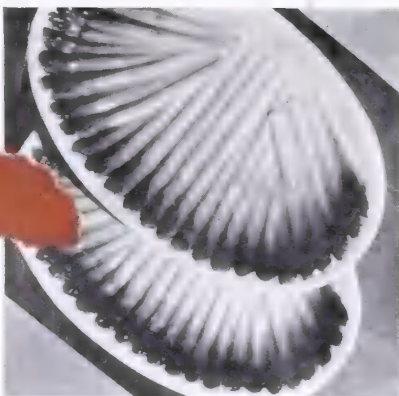
**4** It had to come. Slip covers being the useful and attractive things they are, Mary Hippy, designer, saw no reason why they should be confined to furniture. So she designed tailored slip covers for flower pots, made of real

aluminum foil that will not tarnish. They sound expensive, don't they? But they're not, in spite of the fact that they're entirely hand-made and pressed



into an attractive pattern, with scalloped and fluted edge that stands smartly around the top of the pot. There are several sizes, all extra long and wide to make them adaptable to various kinds of pots. You can fasten the ends together with an ordinary paper clip. In sets of twelve, six of them 5" high and six 7" high, or all one size, \$2.50 postpaid.

**5** If you're worried about proper china this asparagus dish will set your mind at rest on one score, anyhow. You aren't apt to make the mistake of using it to serve corn on the cob or watermelon (although it's our opinion that the asparagus décor, in natural colors shading from dark green



tips to yellowish white ends, would be a proper background for summer salads). However, its real purpose is indelibly stamped for all to see, and each groove remains ready for a succulent stalk. The dish itself is of white pottery, priced at \$2, express collect.

**6** You won't find this fruit hanging from any tree in the orchard, but that makes it all the more amusing to hang on the wall. It's made of composition, tinted with the brightest colors from the painter's palette, and festooned with stiffened green paper leaves, hung in summer's profusion from a white wood plaque edged with green. Just one of those touches that help



carry summer into the house, whether it's a place at the shore or a cottage in the mountains or a city apartment for stay-in-towns. Nice for a covered porch or sun room, and a grand splash of color for a child's own room. The price is \$5, express collect.

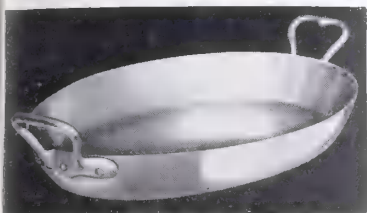
**7** You must have noticed there's an Oriental influence abroad in the land. Not the sinister movie mystery sort, but a most delightful one. It put some of us into tilted coolie hats and colorful mandarin coats early this spring and at the same time began to make headway in interior decoration. Miniature papier mâché masks for wall decoration make use of Oriental type, tempering them with a few Nordics like the smiling Dutch boy in the right-hand corner and the pig-tailed mädchen with alluring red lips, below. There is





# WINDOW SHOPPING

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These Fine French Baking Dishes

are made of copper and lined with pure block tin—the only metal which will not oxidize in the process of cooking. Will not affect the flavor of foods in any way. Can also be used for serving baked fish, game, vegetables, etc. Made in five sizes—oval and round shapes. Oval, size 11 3/4" long by 7 1/2" wide—\$6.70 (plus postage). Write for circulars describing these Baking Dishes and other Copper and Tin Cooking Dishes.

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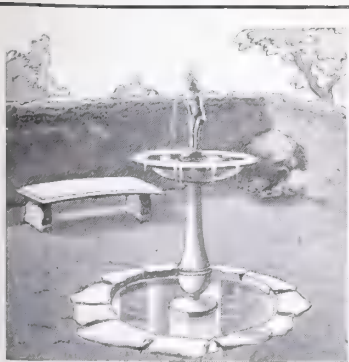
Each month, the shops whose announcements appear in these pages present smart new ideas for furnishings and decorations. Consult them when making your shopping list; you'll find them courteous and obliging. And while you're looking for information don't forget that we also have an apt hint or two ready at all times. We'd like to help in your shopping; all we need is just a line on a postal addressed to:

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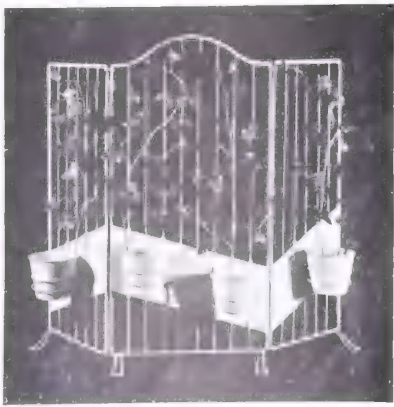
whole family of masks to complement the little Chinese girl at the left. They measure about 2" high and 3 1/2" wide, are all hand-molded and hand-painted. Priced at \$2 each, \$2.15 postpaid east of the Mississippi, \$2.25 beyond.

8 Good news for breakfasters-in-bed. Here are containers especially designed to fit the breakfast tray without crowding the necessary plates and cup and saucer. The pottery jam



pot comes in green, blue, mulberry or yellow, with hand-made pewter top. Although small in size, it holds plenty of jam for a healthy morning appetite. The price is \$1.25. The tumbler for conserve or a few thimblefuls of orange or tomato juice has a pewter cover also and is made of thumb-print glass in amber, red or clear crystal. It is priced at \$1.25. Not to overlook the purely æsthetic touches, a lovely little vase in copper lustre, just big enough for a few sweet peas or sweetheart roses, is priced at \$2. All these prices subject to collect express charges.

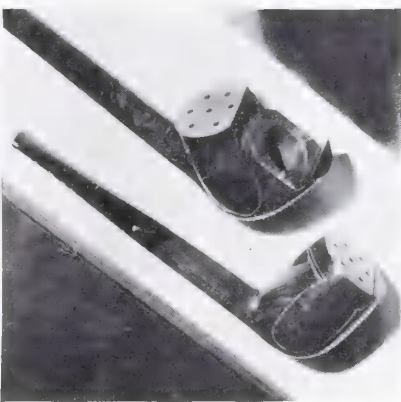
9 Who enjoys an empty fireplace? or an uncovered radiator that isn't needed for heat? Why be bored with them from now until the next



frosty morning nips at your nose? If your mantel is black and gold you can have this screen in the same combination; if it's white and gold, the screen will oblige by changing its color scheme. You can have it in white, set against a window with the sunlight filtering through the ivy leaves, or to fill a wall space, and the pots can be painted in bright colors. In fact, it can be ordered in almost any colors and combinations you like. The screen is three-paneled, 33" high and 10" wide, made of hand-

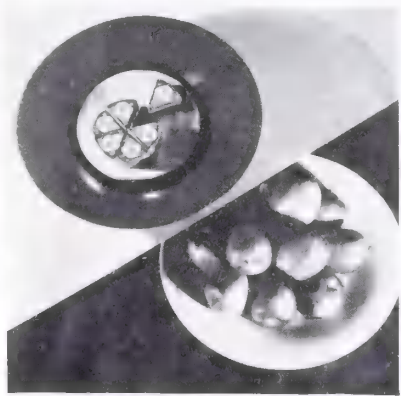
wrought wire, with wide band and pots of tôle set in wire brackets. The edging is hand-swirled wire. Price, including the four pots, is \$25, express collect.

10 Pipe smokers say the millennium has come with this clean, cool, slow-burning pipe that can be smoked outdoors just as comfortably as at home. It's called Hurricane because no amount of wind upsets the pleasure and safety of your smoke, whether aboard ship, on the golf course or driving a car. Ashes and burning tobacco cannot fly about, due to its cleverly constructed top, and there is no wet tobacco or excess of nicotine from the stem. The tobacco is steadily consumed without extravagant escape of smoke from the bowl, making



it economical to use. For invalids and the blind it offers greater safety. There are eight styles of finest old bruyère, at \$7.50 each, express collect.

11 Mr. Believe-it-or-not Ripley would like these dishes. Cut-away portions of automobile fenders (from the part that curves around the spare tire) have been made into decorative plates measuring 15" across, finished in copper, chromium and many choices of color—green, red, yellow, blue, orange, lemon yellow, black, white and ivory. Regular automobile paint is used, insuring the durability of the finish. They



have many practical uses, for serving fruit or salads, to float some short-clipped flowers, and with the addition of a cheese board as attractive cracker and cheese dishes. In colors they are priced at \$3.50 each; in copper at \$4.25; in chromium at \$5. The cheese boards are cut to fit and may be ordered at \$5.00 each. All shipments are made express collect.

## gleaming crystal fruits



lucent as jewels, these glass apples and pears filled with liquids of exquisite color. Clear crystal, yellow, green, rose, blue. \$2.00 each. 1 3/4" chromium bowl \$3.00.

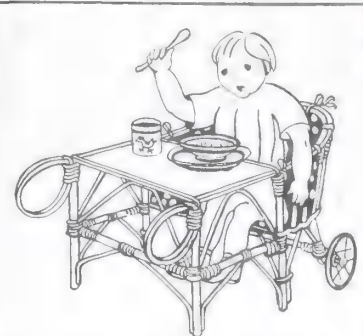
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INTERIOR DECORATION**  
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**12** The most pleasant feature of this clear crystal powder box is the mirror top inside and out. You just lift it up by the wedge-shaped etched handle



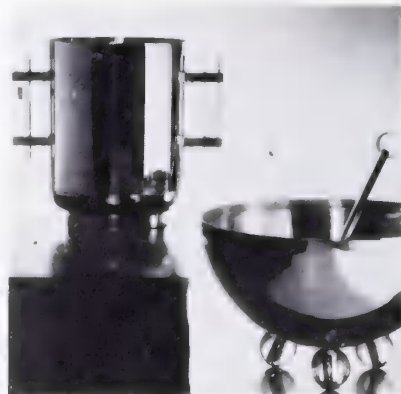
and gaze at the inside mirror as you dab on the powder. Then, for that second look, you can peek in the beveled mirror at the top. Of course, the real mission of the top mirror is decorative—one it ably fulfills. A nice size, holding plenty of powder for the dressing table or even your bath powder. The price is \$5, express collect.

**13** Even little Johnny may be tempted to wash his neck without coaxing if you let him have some of these gay new hand towels. Floral patterned towels are in colors correspond-



ing to their green, blue, brown or pink borders. The polka-dotted ones take their cue (and their dots) from some of the season's smartest fabrics and accessories. There are brown dots on a tan background, green on tan, and other combinations, all with colored hems to match the dots. Towels measuring 15" x 23" are \$.85 each, express collect.

**14** The revival of the punch bowl as a legitimate accessory to festivity has been a field day for workers in modern materials. We've seen punch bowls in the most amazing variety in our rooms hither and yon. About the best looking modern one we've gazed at (oh, yes, and sampled) is of chromium so shiny that it will mirror a lot of gay goings-on. It is 13" in diameter and 10 1/2" high including the crystal ball feet, and the chromium bowl is tipped with a crystal ball. Bowl and balls are \$30. Chromium with under two crystal handles is \$16. Both express collect.



**15** Faience china in "Joy Creek" design is a real joy to the woman who is tired of all the conventional patterns in china and longs for something new. Surely the funny little red house,



set in odd greenery and circled with a red band, is amusing enough to add new zest to dinners. Only the dinner plate and bread and butter plate are shown here, but they are part of an entire set. The butter plate matches in coloring. Cups have the little house on one side, the flower on the other. Dinner plates are \$1.05 each, butter plates \$.50 each, express collect.

**16** No photograph can do justice to the rhythm of these dancing figures and the delicacy of the blown glass perfume bottles they adorn. The bottles stand about 5 1/2" high to the tips of the dancers' upraised fingers. The tiny figures are of opaque white glass adorning long stoppers, one of which fits into a clear crystal ball, the other into a pinched-in black bottle. Lovely for the dressing table. You can place them there for \$1.50 each, express collect.



people who  
live in FINE  
houses . . .

find these pages a never-ending source of delightful inspiration and sparkling ideas.

For example, what's new in floor and wall coverings? What are the latest conceits in china, glass and silver for decoration? Then again, what's this about using slip covers on new chairs and sofas?

But why go on? Suffice it to say that here in these pages the smart modern home and its furnishing and decoration is discussed pro and con.


And not the least interesting part of the discussion are the announcements of the advertisers. Study what they have awaiting you in their shops; make notes so that when you are seized with an irresistible impulse to furnish or decorate you can obey it with alacrity and purpose.

Should there be, however, some particular problem on which you'd like our advice and help, please remember that we are always at your disposal.

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## coming DOG shows JUNE

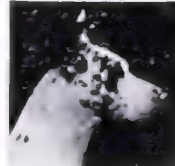
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|---|--|
| June 2—Eastern Spring Club<br>Delaware                    | June 16—Glendale Kennel Club<br>Glendale, Calif.             |
| June 3—Baltimore Kennel Club<br>Baltimore, Md.            | June 17—Ladies Dog Club<br>Brookline, Mass.                  |
| June 4—Long Island Kennel Club<br>Long Island City, N. Y. | June 17—Lehigh Valley Kennel Club<br>Allentown, Pa.          |
| June 5—Scottish Terrier Club<br>New York, N. Y.           | June 17—Scottish Terrier Club of America<br>New York, N. Y.  |
| June 6—Berkshire Kennel Club<br>Saratoga Springs, N. Y.   | June 23—Profile Kennel Club<br>Concord, N. H.                |
| June 7—Hawkeye Kennel Club<br>Des Moines, Iowa            | June 23—Sewickley Kennel Club<br>Sewickley, Pa.              |
| June 8—Long Island Kennel Club<br>Long Island City, N. Y. | June 24—Onondaga Kennel Association, Inc.<br>Syracuse, N. Y. |
| June 9—Long Island Kennel Club<br>Long Island City, N. Y. | June 30—Monmouth County Kennel Club<br>Rumson, N. J.         |

THESE BLOODHOUNDS SHOULD not be confounded with the boarhounds or large dogs of Great Dane type that were used by the Spaniards in the old slave days in the West Indies, Cuba and elsewhere. The dogs of Spain were aggressive, but the pure-bred bloodhound is not a savage creature unless he is provoked and taught to attack human beings. Women handle bloodhounds at the English field hunts and that fact should be proof that these hounds are looked upon as gentle creatures which run on the scent of an imaginary criminal and do not attack the human quarry at the end of the trail.

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your dog, from BEST  
PARTS of FINEST MEAT  
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Quality puppies, show and breeding stock, reasonably priced. Great Danes at stud.  
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Puppies and trained dogs usually for sale

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BLOODHOUNDS POSSESS THE keenest scenting powers of all dogs, and scientists say it is the peculiar massive formation of the skull and foreface, the pendulous lips and capacious nostrils that provide the more than ordinarily sensitive olfactory powers of the pure-bred bloodhound.

THERE ARE SEVERAL beautiful and useful English bloodhound strains in this country. In the south many of them are maintained for running down escaped prisoners. Sometimes pure-bred bloodhounds are crossed with American foxhounds of the old and pronouncedly heavy-headed, long-eared and deep-voiced type. In one instance an American-English hound was quite savage and would have attacked the unfortunate man we had run down in a barn near Poughkeepsie, New York. On the other hand, Moses, the pure-bred English bloodhound, simply threw up his head and bayed at the culprit. It was afterwards learned that the cross-breed had been trained in the south, where prisoners were compelled to annoy the bloodhounds kept on the prison premises so that the bloodhounds might become something more than man trail-hunters. In such cases even the word "bloodhound" strikes terror in the wrongdoer.

THE EARLIEST MENTION of bloodhounds in England was in the time of Henry III. They were known in the fourteenth century and were used then for tracking offenders. They are generally supposed to be identical with the Talbot hounds, and the older writers say that bloodhounds were held in the highest favor by bishops, canons and archdeacons, probably because these hounds were employed to run down deer stealers, and the loss of venison was a serious matter in the minds of the clergy and others in high places.

AMONG THE GUN dogs the pointers hold eminence. There are several varieties of pointer, all of them descended from the Spanish pointer, which is really a much larger dog than the English breed. There are several German pointers in this country. To some extent their appearance favors their Spanish ancestry rather than the English. The English pointer is of a lighter form than the old Spanish type and was originally produced by a cross of the Spanish dog and the English foxhound. It is said that in a few cases a greyhound cross

was made so the progeny from the Spanish dog or bitch might become speedier than the dogs from the foxhound cross.

THE ENGLISH POINTER was bred in a variety of sizes, according to the taste of the sportsman. It is only in recent years that the different kennel clubs and show committees have discontinued dividing pointers by weight. It might surprise you to learn that just one hundred years ago there was a strain of pure-bred pointers that measured only two feet and half an inch from the tip of nose to point of tail: from one forefoot to the other across the shoulders, two feet; length of head, six inches; around the chest, one foot, nine inches. We read that these were exquisite miniatures of the English pointer, being similar to them in all respects except size. These beautiful little animals had an excellent sense of smell and were able to do a great deal of work. When intent on any object the miniature assumed the same attitude as other pointers, holding up one of his feet. This small pointer is said to have been common in the south of Germany in 1833. America was never stronger in first-class field and bench show pointers than it is today. The exhibits at the various Eastern events have been beautiful to behold.

AS A REALLY capable guard for the country home and a useful dog of the all-around hunting terrier type, it would be impossible to find a better dog than the Airedale. He is capable, brave, companionable, handsome, and not an unduly quarrelsome fellow, his manner and deportment being in keeping with the way he has been brought up. The Airedale's appearance is that of a slim yet strong and sturdy gentleman-dog in a coat of black or blue grizzle with tan facings. Once upon a time there was hound blood in the Airedale's veins, but today he is strictly terrier, the biggest and some say the pluckiest of the varieties. For the man or woman who camps during the summer months or for the hardy fur-trapper in the coldest regions, the Airedale has been found an ideal dog. He has the nose of the hunter and the pluck required in the single dog tackler of large and small game. The Airedale's popularity is worldwide. He was first produced and known as a waterside dog because of his readiness and usefulness for hunting along the banks of the River Aire in England.



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S. M. Stewart's international champion  
Airedale, Warland Protector of Shelterrock

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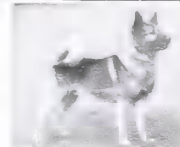
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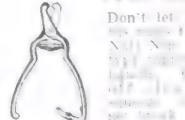
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and the working-men sportsmen along the Dale of the Aire bred the Airedale terrier. One can only guess at the enormous prices paid for our leading winners of the last three decades. Americans have not only bred first-class Airedales but have purchased the very best obtainable in Europe. Among these buyers has been S. M. Stewart, of Montclair, N. J. All climates appeal to the Airedale and he is looked upon everywhere as guardian and hunting friend.

WIRE-HAIRED FOX TERRIERS continue to be as fashionable as any of the smaller house dogs suitable for the city apartment or the country house. These are representative dogs as far as high breeding is concerned. Moreover, the wire-haired fox terrier has for a hundred years and more been looked upon as the soul of the sporting countryside. Today, when there is a dog fancier's trimming shop on almost every street in the larger cities, the town-kept wire-hair may have his coat plucked every ten weeks: to be smart and trim his jacket should be brushed out with a cleansing powder that may be obtained from the sporting goods stores. Enormous sums have been paid by Americans for the leading fox terriers of the world, and so it is that American-bred wire-hairs are now winning at the best shows in Britain, the home of the breed. The international establishments or kennels maintained by Mrs. R. C. Bondy of Goldens Bridge, N. Y., and at Coventry, England, have never been equaled in the history of wire-haired fox terrier breeding and exhibiting. What is more, the successes of the Bondy wire-hairs here and abroad have been extraordinary.

AMONG THE NOTED winners at Goldens Bridge is Champion Leading Lady of Wildoaks, the two years and five months old daughter of Champion Gallant Fox of Wildoaks and Wakeful Lady of Wildoaks. Leading Lady won two firsts in 1932, fifteen firsts in 1933, and this year was the best fox terrier at Cleveland, Ohio; also best fox terrier and best of all breeds at the Cincinnati Kennel Club show. Here is a record that seems to prove that the older this leading lady becomes the greater are her conquests. The purple ribbon that denotes the best dog or bitch means a rare distinction.

IT IS EVIDENT that the dachshund is becoming more and more popular: in fact, he is now more fashionable in New York than he was before the outbreak

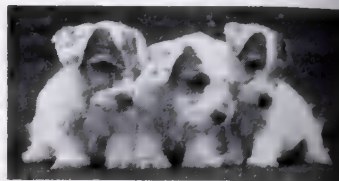
of the World War. It will be remembered that when the United States entered the war the German name of the breed was taboo, according to the ruling of the American Kennel Club. Today dachshunds of three or four varieties may be seen daily on the chief thoroughfares of New York where women of leisure stroll and shop. These pets are chiefly the smooth, long, wire-haired dachshunds and also the delightfully formed miniatures of the breed, mostly of the smooth-coated, red or black and tan kinds.

NOTWITHSTANDING ALL THE attention the dachshunds now receive from city folk, they are going to demonstrate their mettle as vermin-fighting dogs. Field tests, or going-to-earth trials, are to be inaugurated by the newly formed Dachshund Club and it is more than likely that the woodchuck or ground hog will be the quarry. Dachshunds may be rightly looked upon as hunting dogs; indeed, that is their calling in the land of their nativity (it is said, too, that a dachshund-like dog was not unknown to the ancient Egyptians). Be that as it may, there can be no doubt that another day has arrived for the dachshund in America. Several of the breed recently imported from Germany have either sporting records or were bred from parents of sporting blood.

"MAY I ASK for particulars regarding Japanese toy spaniels?" writes a correspondent. It is a pleasure to write about these charming little dogs that have all the dignity of their masters and mistresses of Nippon. They should be either black and white or red and white: that is, parti-colored. The term red includes all shades of sable, brindle, lemon and orange, but the brighter and clearer the red the better. The white should be clear white, and the color, whether black or red, should be evenly distributed in patches over the body, cheeks and ears. The official description of the Japanese spaniel follows: "That of a lively, high-bred little dog with dainty appearance, smart, compact carriage and profuse coat. These dogs should be stylish in movement, lifting the feet high when in action, carrying the tail (which is heavily feathered, proudly curved or plumed) over the back. In size they vary considerably, but the smaller they are the better, provided type and quality are not sacrificed. When divided by weight, classes should be under and over seven pounds."

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However, should there be a certain type of dog which you do not find advertised in these columns, we shall be glad to recommend a listing of reliable kennels specializing in such a breed. Just send your request on a postal addressed to:

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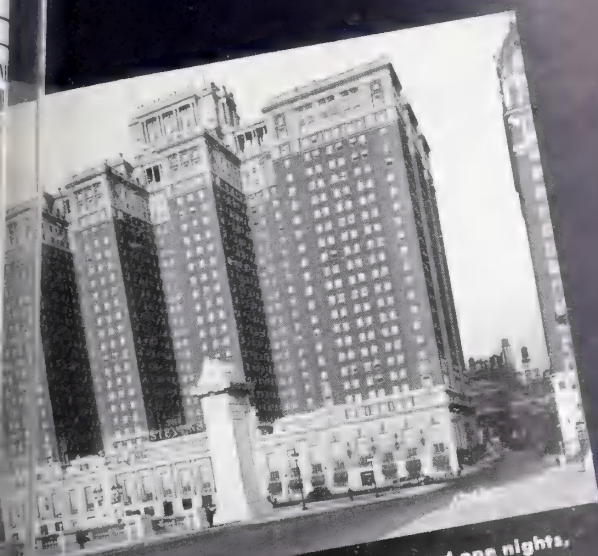
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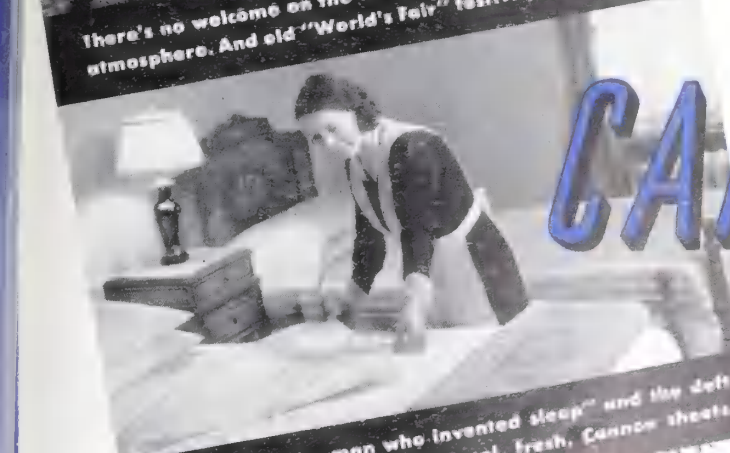
Another fair-night



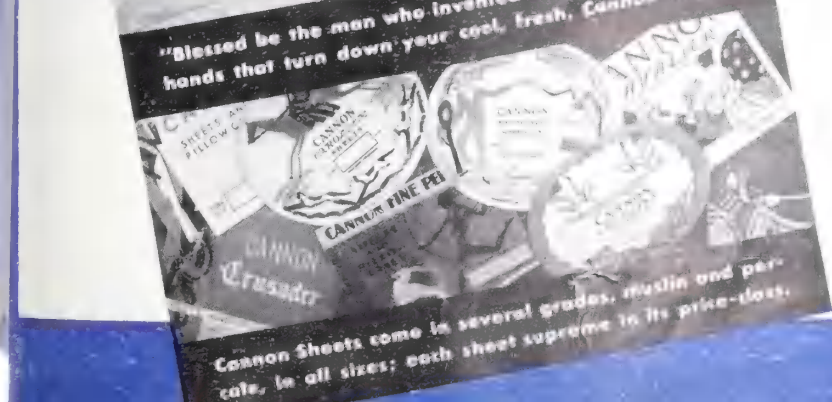
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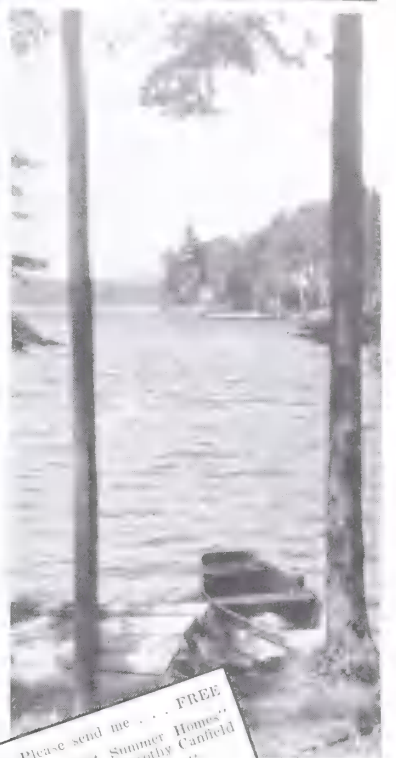
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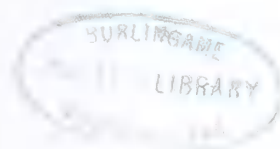
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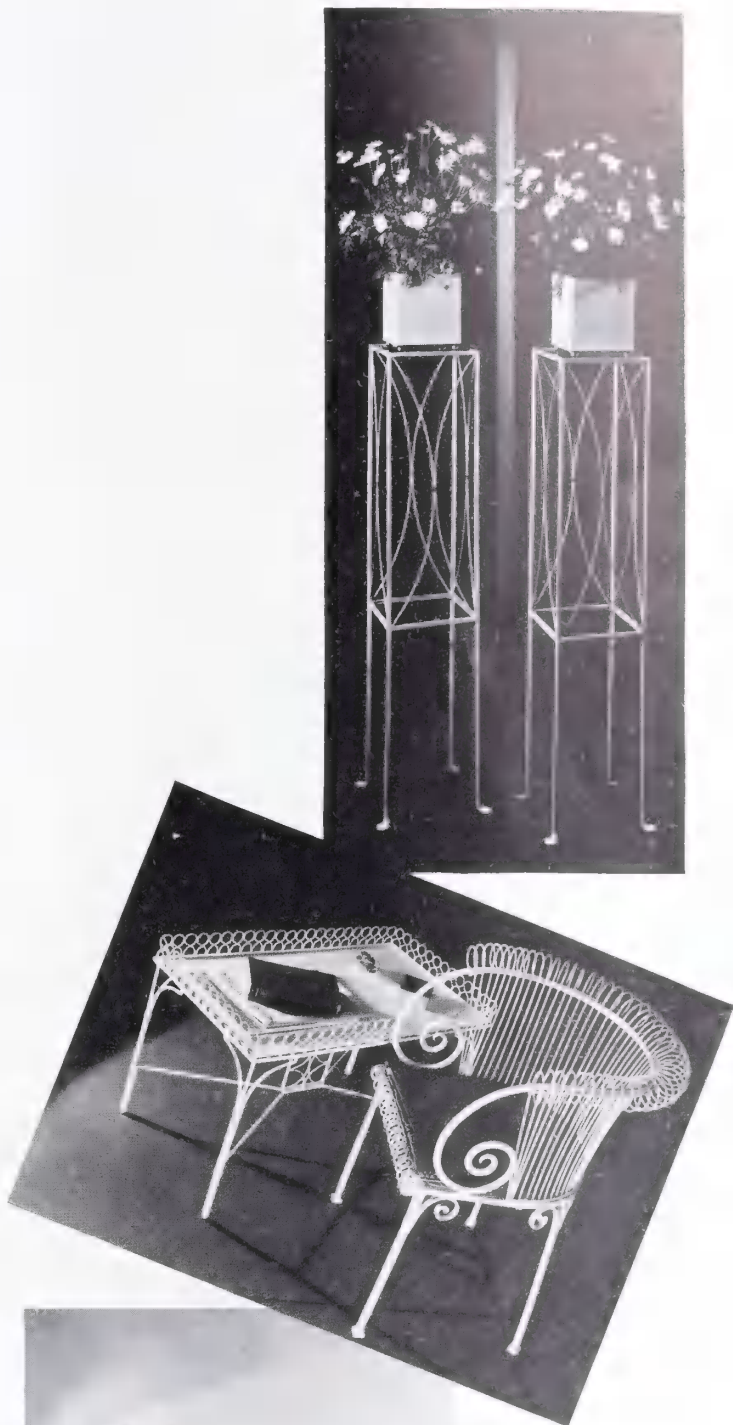


# COLOR IN THE COUNTRY

THERE is no gingham, no calico, no dotted Swiss on the shelf at the country store. Sold out. But on the floor beside the Singer sewing machine in every house in the neighborhood bolts of gingham flop over and over as the cloth is unwound. It goes in one end just gingham. It comes out the other as ruffles. You spend hours in making ruffles. Then you start round the house with them fashioned about your neck and dropping to the floor. You measure off long bits for the windows. These run across the top, covering completely whatever valance was there before. You may even twist them down the sides. They edge the shelf where the geraniums bloom. They edge breakfast cloths. Over these you will lay your white linen, but the gingham ruffle shows below like a balayouse. There are still four leis of red and white checks wound round your neck and you think you've got gingham on everything. The chairs. Of course. You give each one a bertha and an apron. Then you put on the blue challis Dirndl you got in Salzburg last summer and make coffee which is amazingly strong and hot for breakfast.

Life in town in the summer is another affair. It is not composed of energetic movements toward calico or anything else. It is a drawn battle against heat with everything stacked against you. If nothing that you have to look at, or touch, can in any way annoy you, you have a bare chance. Clear superfluities out of your line of vision. Send extraneous furniture which was cozy last winter to the cellar storage room before you are tempted to toss it out the window. Play for space, for vast and simple surfaces. Let your walls be white, shining from darkly gleaming floors or somber carpets. Take almost all the pictures off the walls. It would be better for your soul if you stacked every single one in the hall closet till fall rolls round, and when you feel the need for color put fat bunches of bright blue sweet-williams in glass bubble vases and tall multi-colored roses in tall, slim vases. The green leaves of huckleberry are as refreshing to look at as the green boxwood and they last indefinitely. If you are not averse to fish, and many people love to see them in a room, they are excellent for your morale. Nothing is lazier than a striped tropical fish and after watching him for a few minutes drifting about aimlessly, you will be composed to doing nothing at all with perfect ease. Send your Oriental rugs away to be cleaned and stored till fall. Have all the little things around you, cigarette boxes, ash trays, vases, made of glass. It is cool to the hands. Hang heavy white curtains at your windows and pull the dark blinds down back of them all day long when the sun is baking the asphalt. Wear white and look hereal and never make an unnecessary movement.

If, in time, you feel that you have held the heat at bay and that this is a trifle stark, get yourself some country house furniture and some garden things and scatter them through your apartment. Then, in the cool of the evening, you can pretend you are on Cape Cod and that a garden of delphiniums is just outside your door.



EMELIE DANIELSON

Terrace furniture serves indoors, too. At the top, slim iron and glass flower stands from Sybil Wilson. In center, a white chair in wire from Mary Ryan; wire table, Lehman. Below, refreshing cane chair and table, Lord and Taylor



# WHITE IN TOWN



PHOTOGRAPHS BY MATTIE EDWARDS HEWITT

Mrs. E. Wrenn Dupont's living room, right, is an oyster white, cool as the frost on a julep. The carpet is eggplant. White corduroy curtains pull across the entire end of the room, blotting out hot sun and dust. Great chairs are covered in pebbly white fabric. There is much space and it is doubled by mirror and glass used as a recurrent theme. Still the perfect thing to do to a summertime apartment: clear it of all its trivia and keep it in white

Robert Hiden made of this New York apartment a place predominantly white. Through the front door you enter a foyer with a black and white rubber floor. Its walls have wide gray stripes painted on oyster white. Indirect lighting is from fluted columns finished in Schleiflack. Through shutter doors you reach a second foyer, above: walls oyster white, black floor banded with white. On the sofa is a slip cover of black and white satin twill. The semi-circular bar, right, is in one corner, complete even to its brass rail







LIGHT FABRICS, MUCH MIRROR AND A COOL, STRIPPED-DOWN LOOK



# REMODELING TRICK: COLONIAL INTO GEORGIAN



## THE ORIGINAL FARM HOUSE

Starting with a perfectly commonplace farm house, well supplied with unnecessary porches, Mr. E. Kirk Haskell now has a dignified country place which brings to New Vernon, New Jersey, fine harmony of Colonial styles

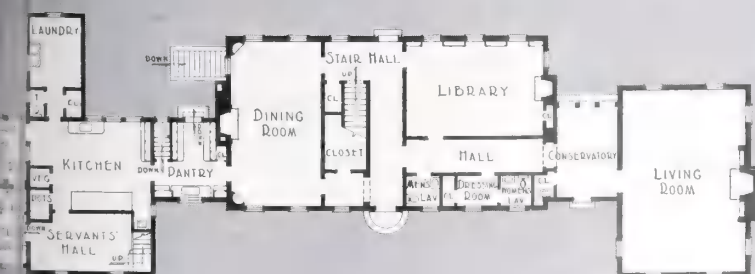
The architects, Polhemus & Coffin, call it luck that one new dormer was found to balance with the three old ones and that the existing windows offered proper symmetry with but minor changes to the facade. It was not luck, however, that brought a superintendent's cottage across a field to form one wing and dictated the matching wing and the superbly designed central door







GEORGE H. VAN ANDA



### MINUS TWO PORCHES; PLUS TWO WINGS

**T**HERE is truth, but not necessarily the whole truth, in the old refrain that runs: "Every little bit, added to what you've got, makes just a little bit more." Some such thrifty addition took place when Mr. E. Kirk Haskell's country place in New Vernon, N. J., was transformed into the dignified house photographed above. But a few important subtractions were made first—and a few careful alterations in between. The kitchen wing (shown on the original plan opposite) was deleted, giving place eventually to a

living room, with owners' quarters above, and a connecting conservatory. Front and rear porches were done away with entirely, and at the left end what had been the superintendent's house was moved into place after a journey of some two hundred yards. It was the proportions and shingled walls of this smaller house which dictated the design of the living room wing. The main house, already clapboarded, was left that way. Two new windows on first and second floors, one new dormer replacing one old one, and a bit of plastic surgery on the eaves turned the trick.

Perhaps the most notable feature of Polhemus & Coffin's remodeling work is the reconciliation of the New England Colonial elements of the original with the balanced wings, and the resulting achievement of that simple Georgian dignity which was so often found in Maryland and Virginia a century and a half ago. In point of architectural finesse, the new entrance door is ornate enough to dominate the broad façade and simply enough proportioned to give pleasant scale to a wall composed largely of identical windows. The interior alterations were deftly but simply carried out (as suggested by the first floor plan on this page), creating a spacious residence with minimum change.

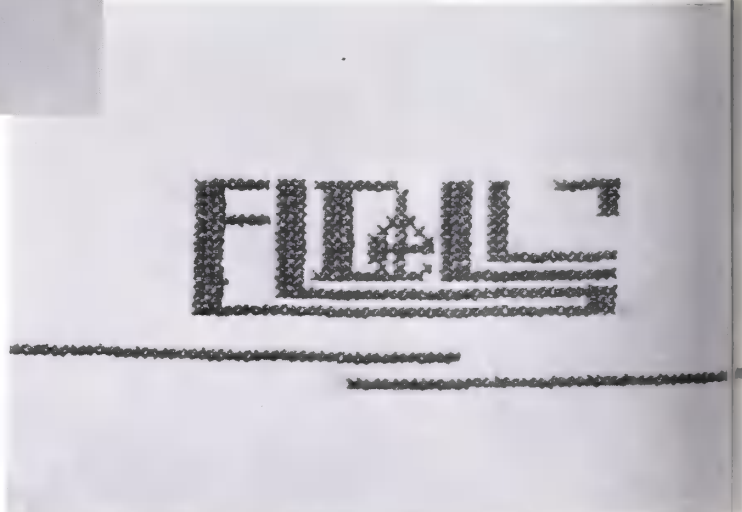
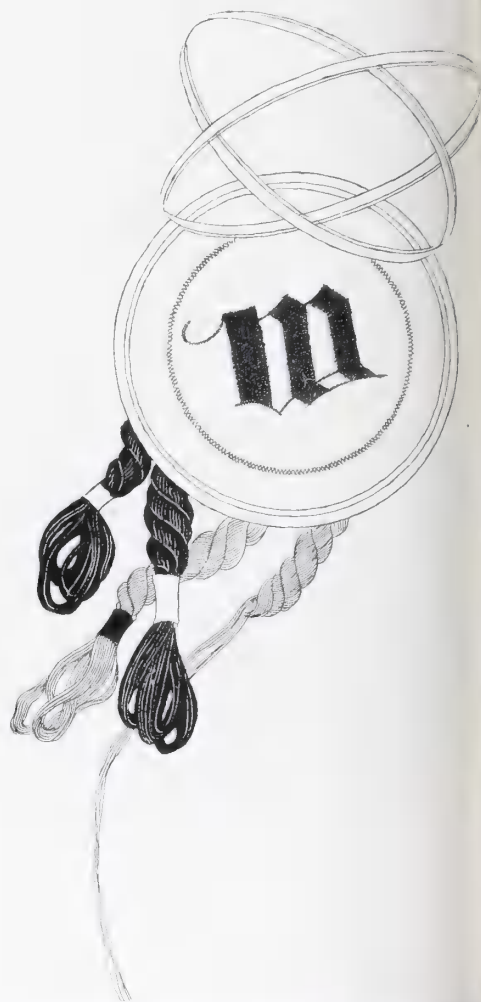




EUGENE HUTCHINSON

MISS LUCREZIA BORI

You've gardened. You've tennised and golfed and just sat in the sun and felt pleased that it was summer. Now you reach for your cross-stitch monogram. Up and down New England, westward across dude ranches to the coast, women are doing the same thing. There is a rage for monogramming. Above all, monogramming in cross-stitch. Every woman knows how to do it. Every woman loves the way it looks when it's done.



MRS. WILLIAM H. LABROT

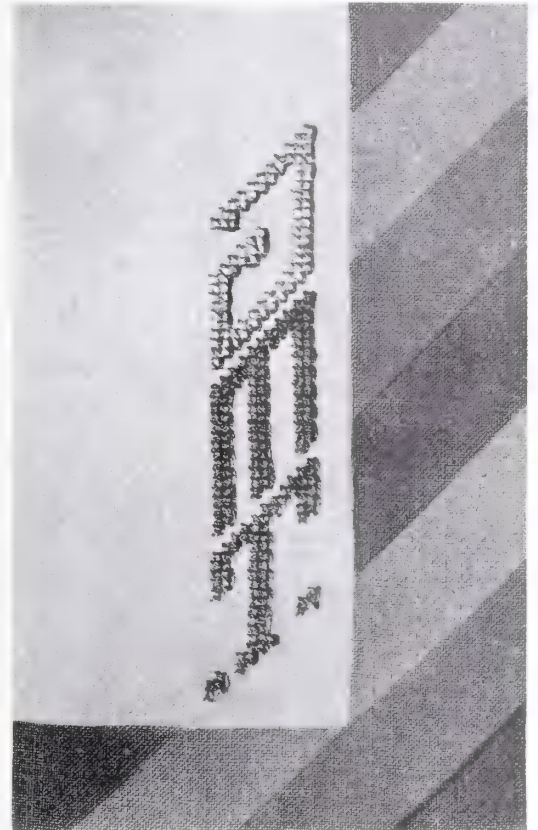


# Echo of the Sampler

THE sun flashes on a needle. "A B C D—My name is Laura Brook. I was born in 1833. God bless our home." The needle describes neat crosses through the rough open-work canvas. The needle is threaded and rethreaded. Nattier blue follows rose embroidery silk. A corner is shaded in buttercup yellow. Great-grandmother, aged eight and three-quarters, is making her sampler.

L. B.—Miss Lucrezia Bori is sitting in a white rattan chair on the end of the dock at Blue Mountain Lake monogramming a brand new towel that has just been posted to her from New York. Before she left New York she went to see Mr. Klein of Mosse and said. "Every place I've been lately, my friends have been working their monograms in cross-stitch. They tell me that you design them. Design one for me." So Mr. Klein, his bright inner eye remembering her with a little fan in her hand and her white satin skirts bouffant about her as she sang the Gavotte from "Manon," gets out his pencil and begins to sketch. For her he chooses tender Watteau colors, a design of delicious arabesques which twine in and out. Mr. Klein reads character as acutely as Madame Sara does and he puts it all into the monograms he designs for the cross-stitchers.

E. L. deL. L.—Eleanor Léonie deLiagre Labrot is in the back yard garden of her New York house, very busy over her cross-stitching. Her monogram is modern, like everything about her. It is even stream- (Continued on page 79)



MRS. LAWRENCE TIBBETT



MRS. HOWARD TAYLOR



MRS. CHESTER GRISWOLD BURDEN



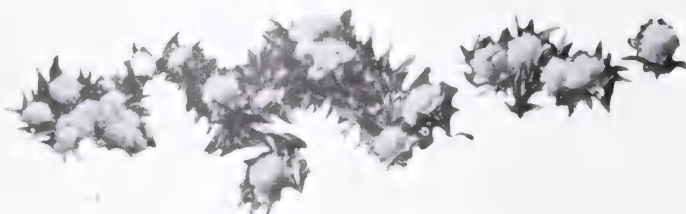
MRS. G. PARTRIDGE MILL

PHOTOGRAPHS BY EMELIE DANIELSON





# WHITE GARDEN



**W**HITE is a much more temperamental color than it ought to be, considering the

by BEVERLEY NICHOLS

afore-mentioned illusion that they will not "show up." Show up, indeed! Why they almost sing with

number of calm and gracious qualities it is supposed to symbolize. White ought always to be peaceful and virtuous, should be radiant with loving-kindness, should swear not, and should certainly never bear false witness against any of its neighbors.

Yet white, I fear, does all these wicked things in a garden, if you treat it wrongly.

I remember a lovely row of pink clarkia which a very young and very foolish gardener had planted just behind a border of white lobelia. The clarkia looked like a pink flannel petticoat and the lobelia looked like a drab fringe of underclothing peeping out from underneath, as if the wearer of the petticoat had not hitched things up properly.

And I remember a lovely cluster of white foxgloves which, by themselves, would have looked like the spires of an enchanted city. But their purity was marred and their whole purpose perverted because of a tumult of gaudy Siberian wallflowers at their feet. So the bells of the foxgloves pealed discordantly instead of telling the passing of each white hour with their usual calm serenity.

It is even worse when white flowers are taken indoors, because most people have a pardonable but utterly mistaken idea that white flowers need the contrast of a background of strong color. For instance, they float camellias in black bowls, and then wonder, with pained surprise, why the result is so subtly but excruciatingly vulgar. They put white roses in blue vases, and decide, only too late, that they prefer them growing. Worst of all, women pin white orchids onto any sort of dress—onto purples and blacks and even onto abominable printed chiffons. And they cannot understand why neither they nor the orchids are happy about the result.

The reason is, of course, that there is only one color in the world which white really adores, and that is white. (I exclude green. But even then there are certain greens, in nature, on which white casts a doubtful eye.) If you want to prove this, you have only to take white flowers into a white room. They are the last flowers which most people with white rooms ever use, presumably because of the

delight when you take away all the other colors. Try putting great sprays of white lilac in a white jar against a white wall. It is not only deliriously beautiful but every tiny petal of the lilac seems to show with a super-stereoscopic clarity. Or float Christmas roses in a white bowl, and place them on the dining table. They will look so lovely that people will forget all about the shortcomings of your cook.

So it is in the garden. Let me draw a picture for you.

Last summer I was staying for a little while at Broadlands, that superb and historic house which is the finest example of Holland's architectural genius in England.

"I've got a surprise for you!" said Lady Mount Temple the day after I arrived, when I was setting out to see the gardens. I knew the surprise would be a charming one, because my hostess had a very rare taste, and an eye for color so sensitive that she seemed to be possessed of a sixth sense. So it was with a smile of anticipation that I walked with her over the wide lawns, under the immense cedars, along the edge of the river, up some steps, through an old Italian gate, and then . . .

Fairyland stretched before me. White . . . white . . . white . . . waves of white! Brilliant in the sun, soft where the shadows fell, with a thousand infinitely delicate reflections of green from the trees and gold from the light, as though all these white flowers, in their masses, possessed something of the quality of a mirror.

Ecstasies are pleasant for the writer, but boring for the reader, so let us descend to facts. This white garden was about the size of a tennis court. It was enclosed by a high wall of very old brick, which was thickly covered with white climbing roses. (Earlier in the year there was white wisteria, but this was over, when I saw the garden.) The main motif in the garden was composed of four beds of magnificent snow-white antirrhinums, but—and this is the whole point—those antirrhinums were all edged with the silver-leaved centaurea argentea! I suppose that I may be accused of inconsistency by praising this conjunction of silver and white, having proclaimed that white can bear no other color near it. However I don't think (Continued on page 38)





White and other iris of varied coloring in Mrs. Z. G. Simmons' Greenwich garden. They will gleam like fragile ghosts under the moon. Far off is a bright slope of unearthly bloom. Isabella Pendleton was the landscape architect. John C. Wister, iris consultant



# DRESSING ROOMS PREPARE



This dressing room stays formal but white wire and crisp organdie at the window make it speak of summer. The chair is slip-covered in black satin with white fringe edging and skirt, while black satin drapes half the window. Dressing table and stool carry out the black and white scheme in satin, and white wire effectively forms a cornice and frame about the round mirror. Ruth Berlin, decorator

This one goes nautical with sail cloth, which is a smart note for summer. The sail cloth curtains are faced over a boat hook which doubles here as the curtain pole: Altman. Sail cloth also covers the rope-laced pillows from Abercrombie. The chaise longue that carries out the summery idea is from Lord & Taylor; the metal stand is from Blanche Falls Storrs. Venetian blind by the Rolscreen Co.



PHOTOGRAPHS BY DAVID J. KOSER



# FOR SUMMER

An inexpensive way to do over a dressing room for summer appears in the new specially treated paper that is used like fabric. It makes a dressing table skirt and curtains in the blue and white room below. Solid blue is used with a ruffle of white. This paper will not burn and is sturdy enough to permit stitching. The round plant stand is one of the many white metal designs for summer. Macy



Besides the new skirt and slip cover for its dressing table and chair, this small powder room has been treated to new paper. A bamboo design gives the desired look of summery coolness. White celanese voile in stiff accordion pleats makes a crisp skirt for the dressing table, and blue taffeta billows out in a full skirt to cover the small chair. L. Bamberger

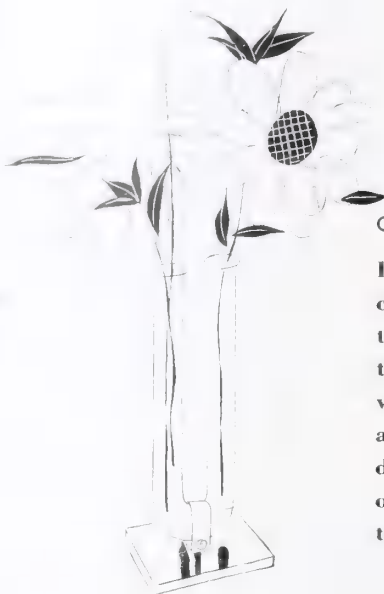


# June Medley



## GOLFER IN HARNESS

The Golf Widow's Revenge or Par in the Back Yard. The plot: Arm your husband with the golf club shown and make him practice his shots. If he keeps his eye on the lawn and his head down, the sharp blade will take off scraggly ends of grass. It is from Abercrombie and Fitch



## CHEMICAL

In February we went mad over chemist's glass. Since then the laboratories of scientists have been raided by the wives of scientists. Here is a vase snatched bodily. It is divine for a brace of daisies or rosebuds. Set it on your tea table. Bergdorf Goodman

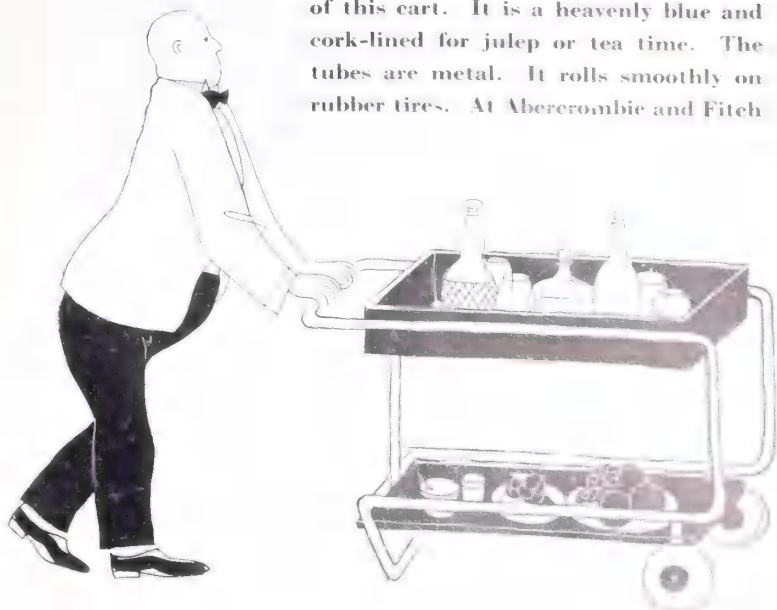
## CIRCULATING LIBRARY

Originally it was an old-fashioned tray for knives, forks and spoons. Now it has grown legs and blossoms out as a table. But the partition in the center still has a handle so you can lug it around laden with books, ash trays, cigarettes and your knitting. It is light and stands securely anywhere. Bergdorf Goodman



## TABLE ROULANTE

Nomads who are constantly impelled by an idea that any other part of the lawn is cooler than the place where they are can still be kept happy with the help of this cart. It is a heavenly blue and cork-lined for julep or tea time. The tubes are metal. It rolls smoothly on rubber tires. At Abercrombie and Fitch



## BLACKBIRDS

Not to nest, not to sing, but to emit from their black little heads gentle streams of salt and pepper is the be-all and end-all of these fat birds. They stand on feet much too long and spread impudent metal tails out behind. They are trig and foolish, come from Rena Rosenthal



## BREAKFAST BULLETIN

Week-end guests are grouchy all Sunday if waked at the wrong hour and given an off-diet breakfast. Go to F.A.O. Schwarz and buy a slate for everyone. Hang them singly, or in pairs, outside your guest rooms. Do not trust to what they write in the evening. Check up in the morning. Anyone waking with a head will sneak out and change reveille from nine to eleven





DRAWINGS BY MARTIN

### FINGER PAINTING

You do it with your palm as well as your fingers. Superb effects can be achieved by a sweep of the arm. You get very, but not incurably, dirty and anyone can become a maestro. Macy



### FIRMAMENT

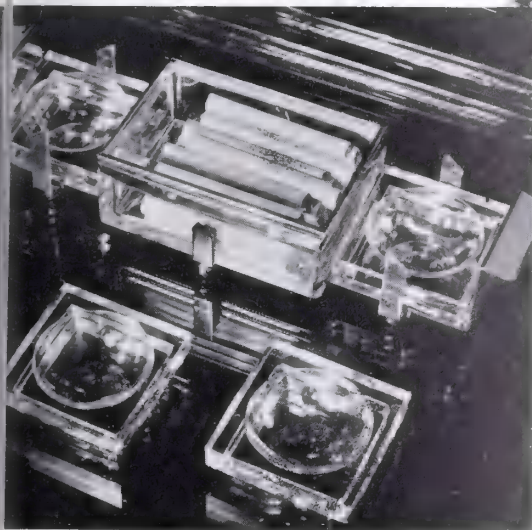
Roll your lace doilies around cardboard tubes. Put your damask in a drawer and go to the country without a care in the world. Mosse has an attack of stars all over his new cocktail napkins. In cheery colors. At Macy you buy shiny, practically indestructible mats called Crow-foot, made of string in basket weave



PHOTOGRAPHS BY EMELIE DANIELSON

### TRANSCONTINENTAL

For a man who flies from coast to coast as casually as you go downtown, Victor C. White painted a mirror, part gunmetal, the rest silver, teeming with transportation from covered wagons to Zeppelins. Observe the Golden Gate and New York



### COOL CRYSTAL

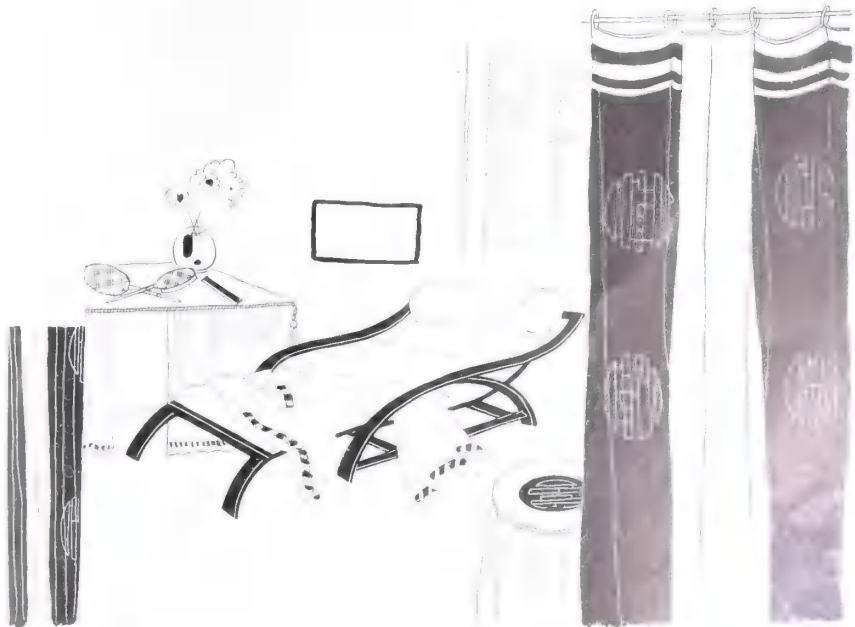
Crystal on oak looks baronial and British. When it's cut square and masculine like this, it makes ash trays which won't flip over at the drop of a hat, filling the room with a cloud of ash. Men and bridge players adore them. Pitt Petri

### BATH TOWELS

A cabaña for sitting around in, wet or dry, has every bit of drapery made of Cannon toweling. Work out your own color scheme. The metal dresser set has insets of seersucker. Change this to match your dressing table, at will. From Macy

### PRIMA BALLERINA

To pave your week-end way, silver flower pots contain blue pots inside which sprout dozens of blue matches. Take refills. Black, Starr & Frost-Gorham. The nymph below disporting herself on an ash tray is made of odd bits of nonsense, tin foil, pipe cleaners and such. She is one of a group of gay girls, Gerard







A GREEN TUNNEL OF ANCIENT SUGAR MAPLES (ON THE PLAN: A)



UPON EVERY SIDE, THE PEACEFUL HILLS (ON THE PLAN: B)

PHOTOGRAPHS BY ELIZABETH C. FIELD





FROM THE COURTYARD, THE GUEST HOUSE AND MAP HOUSE, TWO SMALLER BUILDINGS (ON THE PLAN: C)

## IN VERMONT HILLS

MR. AND MRS. HORACE BROWN HAVE RECLAIMED  
A FARM GROUP AS THEIR IDEAL COUNTRY PLACE

TO those who cling firmly to their hope that some day they will reclaim a house steeped in the traditions of New England we dedicate this story of North Mowing—a small house that is part of a reclaimed farm group on a Vermont hilltop. Turning off the highway, and passing between two sentinel gateposts of rough granite from a nearby quarry, up a winding road where the sunlight filtered through the beech leaves, we had the feeling that here was the real Vermont, and the fear that any man-made thing must fall short of this natural perfection made us hesitate a moment before we completed the long climb through the woods and came out into the open fields.

The view in all directions was indescribably lovely. Soft green hills rolled away below us to distant mountains, tiny houses dotted the clearings and rivaled the whiteness of the clouds that floated above. Here were remoteness and changelessness, yet warmth and infinite variety, as the cloud shadows billowed over the sunlit hills and drifted away into the shadowy valleys. Following the curve of our hilltop, we came to North Mowing itself and forgot our fears in our first glimpse of the small house. Because of its sheer personality and fitness, this simple Vermont farm house has been the inspiration for the present complex layout of gardens, terraces and separate buildings.

The original house was built about a hundred years ago. It did not differ greatly from many other Vermont farm houses, and its history, like theirs, contains a dark chapter,

when it suffered from neglect and the minor changes made by other owners, while the grandson of its founder joined the movement that swept so many mountain men to the prairies of the West. Its history might have ended here, with a final slow crumbling into the soil from which its timbers came, had the love of Vermont been less strong in the man who returned in 1907 to find the home of his forefathers. Its reclamation is noteworthy because the owner's ability as an artist is reflected in every phase of the development. In North Mowing Mr. Horace Brown has embodied the very essence of the Vermont countryside and villages that he paints with such sympathy and understanding.

It was in 1914 that the present scheme began to take form. Mr. and Mrs. Brown's interest in restoring the farm-house interior was rivaled by their eagerness to have a garden that would be in keeping with the buildings. They could not have turned for guidance to a better person than to their friend and New Hampshire neighbor, Mrs. Ellen Shipman, for she possesses not only exceptional ability as a designer, but a keen appreciation of New England tradition.

The main garden which she designed, lying between the house, barn and studio, sounds the keynote of the whole scheme. In it is a profusion of such flowers as our forefathers knew—lemon lilies, heliotrope and verbena, hollyhocks, phlox, iris, peonies, larkspur and hardy asters. A millstone marks the middle crossing of the garden walk with a sparkling pool of water in its hollow center. Pierre





At the end of a paved garden room (D on the plan) is this arch framing a panorama of far-off mountains. The room adjoins the studio and is reached from the barn by the covered passage, right below

Traverse, a young French sculptor, designed the bronze which blends so well with its background of dark cedars. Walls of native stone and a white picket fence inclose this area that was once a cow yard. The covered passageway of the barn now serves as a loggia overlooking the garden, and through it one reaches the large room, formerly the cow barn, where Mr. Brown's unusual collection of flower pots from Italy, Spain and the little-known potteries of Connecticut and Pennsylvania is ready for each garden season.

The studio on the north breaks the winter winds and forms a backdrop for the garden picture. A wide arch, such as one finds in the church carriage sheds of New England, frames a magnificent panorama of far-off mountains, as one looks northward through the cool shadow of a paved garden room at the end of the studio and over a parapet that might have been brought from the Umbrian Hills. On the plastered wall, formed by the back of the studio chimney, Mr. Brown has painted a garden mural in soft flat tones that echo the tans and yellows of the fields and the hazy green-blue of the hills.

Adjoining the garden room and on a higher level is Mr. Brown's studio. The hand-adzed rafters and rough boards of the interior are unchanged. A large fireplace of native stone and a long studio window are the only additions that have been made. The space beyond the fireplace and above the garden room is used as a store-room for large canvases and easels.

Leading eastward down the hillside from the studio and garden level are three terraces. The first is a sunny grass panel with table and chairs placed near the end of the studio. These were designed by Mr. Brown, and made from fallen beech trees found on the hillside. Here one may sit and look over the low stone walls toward the hills, or at the more sophisticated outlines of the terraces below. Sandy pink and pale terra cotta pots, filled with penstemons, verbenas and heliotrope, are placed as accents on the walls and steps.



This oval pool is on one of the three terraces that drop away from the studio and the garden level. Sandy pink and pale terra cotta pots are placed as accents on the walls and steps made of native stone. (E on plan)

and on the coping of an oval pool. A single jet of water, coolly splashing, plays before the latticed porch of the main house above.

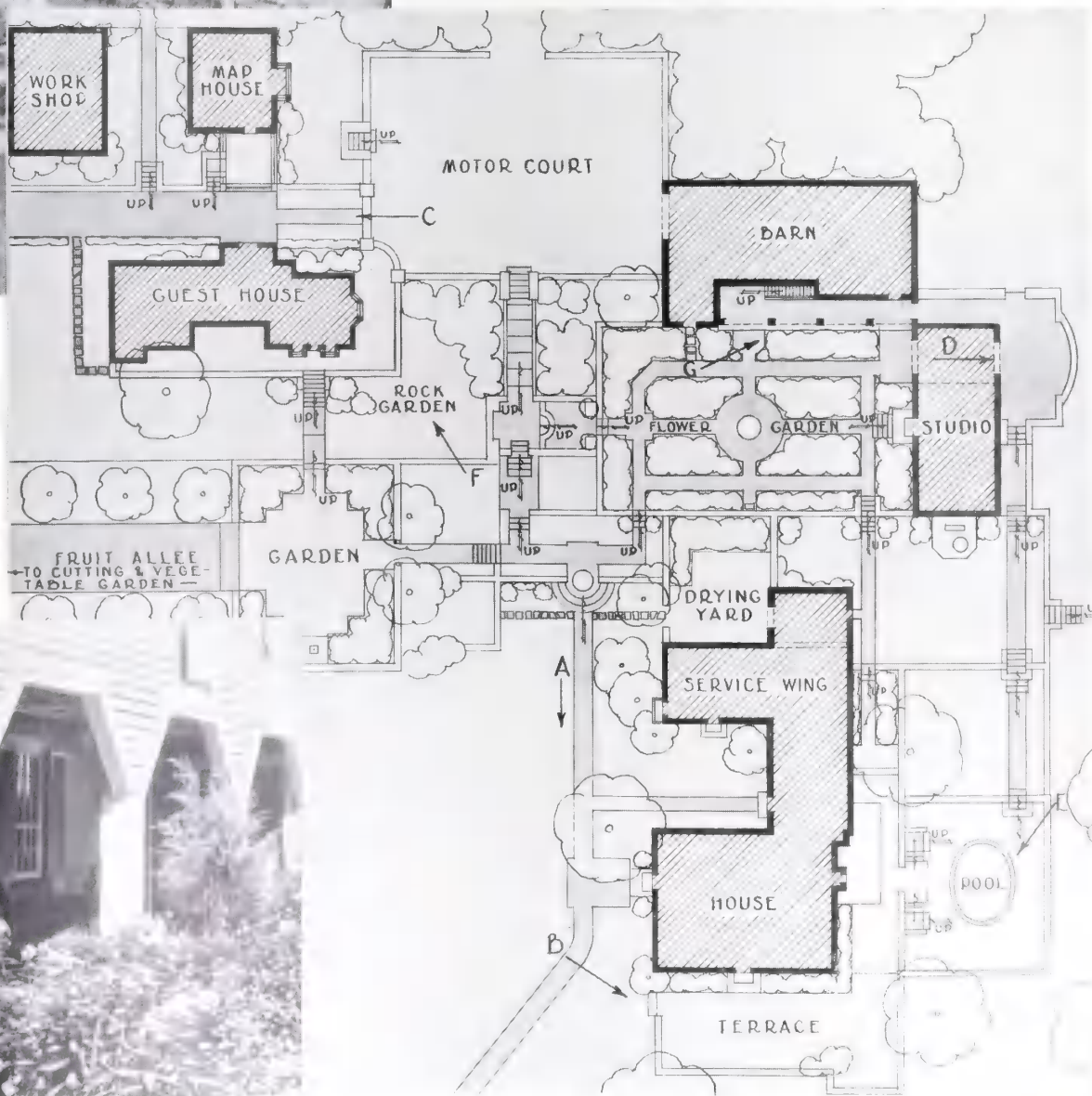
Back at the old farm house itself, standing on the east terrace at its front door, one looks down through the green tunnel made by ancient sugar maples, which mark the line of the old carriage drive that used to climb straight up the steep hillside (in days when all roads led unerringly to a white-spined church and their builders lived by as stern and undeviating a creed).

The next stage in the development of North Mowing was the conversion of the tool house into a guest house, and the consequent need of some treatment that would make it pleasantly accessible, and would relate it to the rest of the plan. The solution for this was (Continued on page 79)





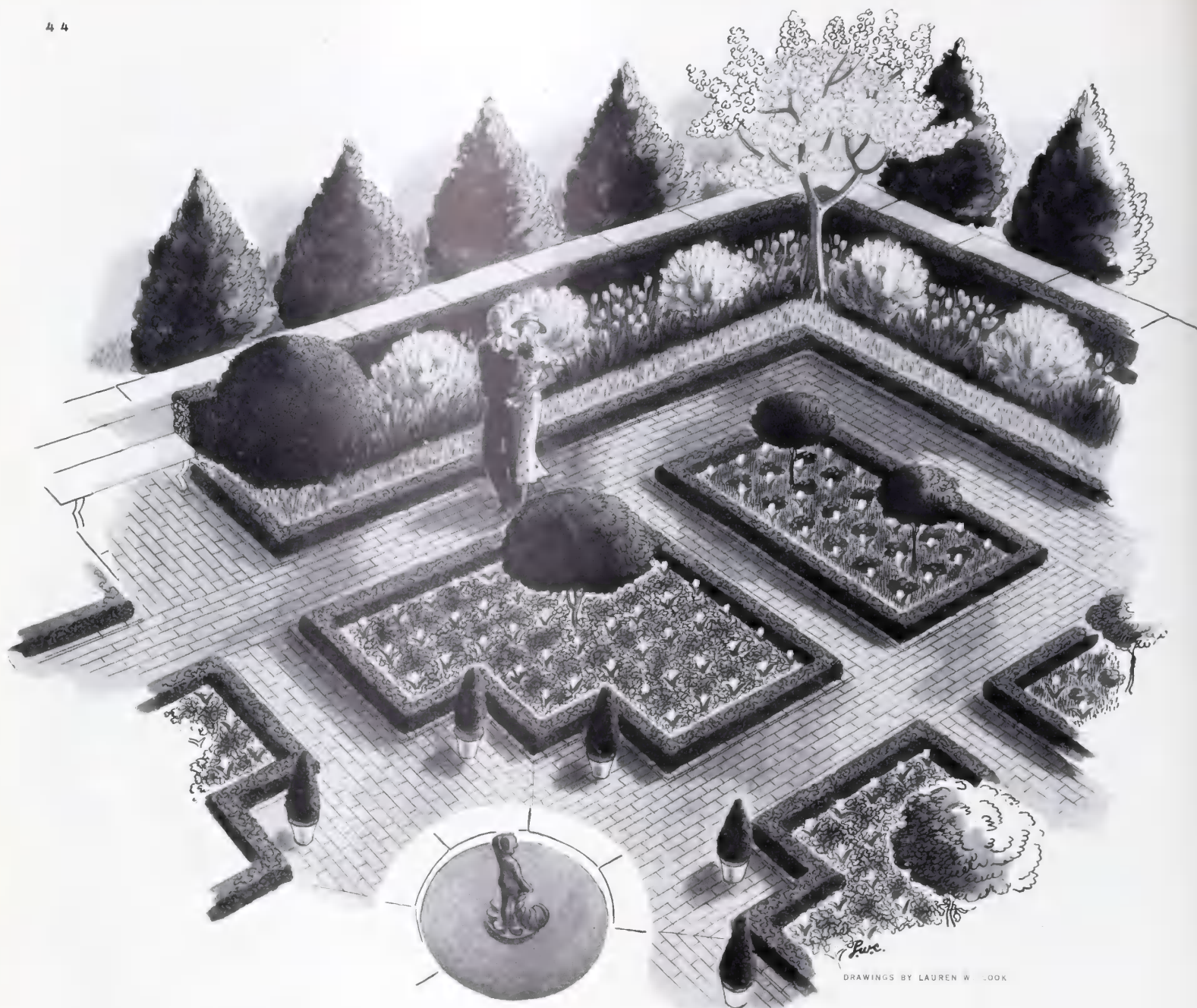
The guest house is set on a natural ledge (F on plan)



the covered passage from the  
barn to garden room, below,  
keyed G on the plan of the  
entire estate at right. Paths  
are indicated by dark shading







If you have an appreciative eye for form, accent and posterlike color, or if you're a tidy person who likes to have things in neat rows, prim forms or trimly boxed, you may plan a definite planting scheme of formal beds in striking horizontals and verticals with well marked edgings

## TWO PLANTING DESIGNS

by MARY P. CUNNINGHAM

GARDEN design is as old as architecture, but planting design is new—the newest field of design in gardens. Of course we have long arranged flowers in vases and flowers in gardens and tried for color effects and succession of bloom, after the gospel of Gertrude Jekyll and her forerunners and disciples. But never so much as now have we seen aesthetic possibilities in the growing plants themselves and their interrelation. Never so much as now have we thought of cedars as vertical accents, hedges as horizontals, rhododendrons as masses of strength with the weaker azaleas as contrast, phlox as a mass of color or round billows of foliage, lavender as a blender, sedum spectabile as a crisp form with which to mark a corner—or realized what infinite possibilities of variety these qualities in plants can mean to garden design in its fullest sense.

For a complete garden design is more than just its flowers and even more than the design of the setting of beds and paths plus the plants within. There is another design there, subtle but definite—the design in the arrangement of the plants themselves. It is a design of plants within the design of the garden framework, as it were.

This plant design—the choice of plants and the way they are used—can influence the character of the garden tremendously, for it is possible by using two different planting schemes to develop the same garden layout into two gardens as different from each other as the small French park garden





Using identical space, you may create an entirely different pattern, far less formal than that of your neighbor across the page, if that's your preference. Your planting design will be for masses of foliage, drifts of blended color and less sharply etched edgings

## FOR ONE GARDEN PLAN

is from the English cottage dooryard. By simply changing the plants we can get either the ordered elegance of the French or the unconscious beauty of riotous bloom of the English and all degrees between. For while conditions of sun will generally determine the one best site for a garden, and conditions of space will determine the one best design of its beds, there is the widest variety of tastes and purses and ways of living to be accounted for even after that. One person wants a formal, another an informal one, some like them crisp and modern and some like them soft and old, while others must have a garden to live in and still others a garden to look at. The planting design can be the answer to all of these. It can make the most formal garden informal or it can impart a degree of formality into the garden of curved paths and irregular slopes. Good planting can even

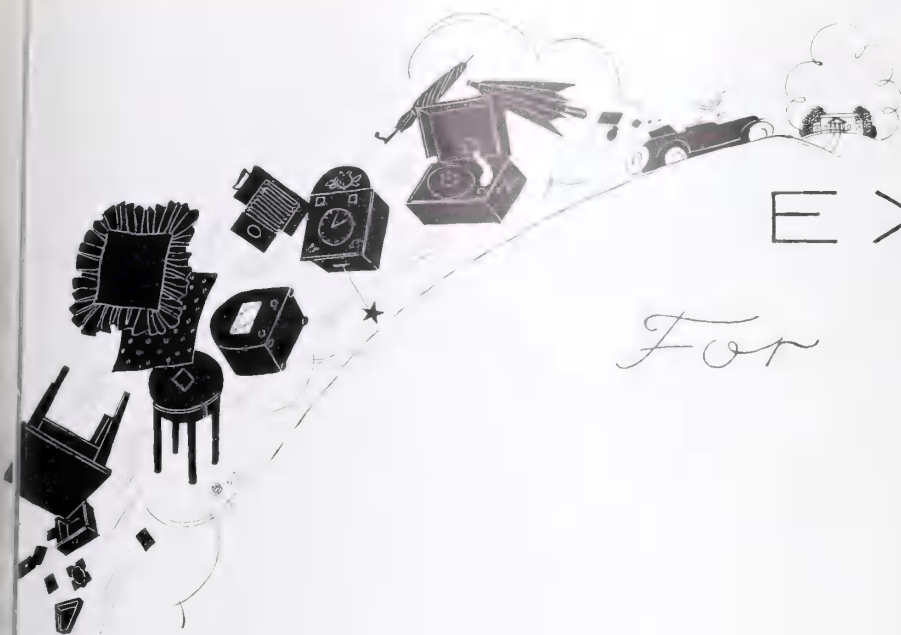
redeem a poorly designed garden. A skillful planter knows how to make a narrow bed seem wider by planting alone, how to reduce the scale of a too vast garden, how to soften an ugly line and to accent a good one. Bad planting moreover may be the undoing of a good garden design. It is this last which makes one sometimes think that a garden is often better without its flowers. This is true, unless they are designed as an inherent part of it. "Does my garden look best in winter?" might be a good test question for flower planting design. For if it does there is something wrong with the planting design.

The Colonial gardens were laid out formally like the French gardens but they have the casual spirit of a garden which "just grew" and it is their planting which does this. Planting can also do it now, for (Continued on page 46)









# EXTRA

## For the cottage

by EMILY KIMBROUGH

**Y**OUR grandmother taught you always to look at the linen closet before taking a house, but only bitter experience can tell you what to look for when renting a summer cottage. For instance, when you think of a house, bedlamp is not the word which leaps instantly into your mind as its associate. But as a cup is to a saucer, a knife to a fork, so should bedlamp be cemented in your mind with summer cottage. There never was a cottage which provided one—or if one, certainly not two. From the middle of the ceiling will hang a light on a gilded chain—or a brace of lights framed in brass artwork, and over in the corner and the twilight the beds will be tucked away. In some circles, too, it is not considered excessive to provide two pillows to a bed. Some people prefer to read, if not to sleep, with the head elevated. To the summer cottage, this is vulgar ostentation. One pillow, verging on the flat side, is enough for one bed. So think of bed pillows.

Think of sofa pillows, too. In quantity, and cheap. In other words, put it down on the list of extras, to get at least two dozen cretonne-covered cushions. Buy cheap ones, and throw them away at the end of the summer. They are god-sends for the average cottage furniture, for the porch, the lawn, the beach and the boat.

Think of bedspreads. Cotton ones in pale colors, easy on the eye, and to wash. And some sort of throw for every bed. People in cottages in summer take naps, and if it isn't cool, there was not much point in taking the cottage at all. Blankets, tucked a layer deep under spreads, are seldom available for naps. Guests have been known to suffer from

muscular rigor for days after placing their bodies in a position possible to cover with a sweater for a two-hour nap.

Put down bureau covers, while your mind is dwelling on bedrooms, and bureau accessories—rolls of cleansing tissue, powder jars, cold cream and sun-tan oil and, since most of those things can be purchased at the "notions" counter, put down coat hangers to buy there at the same time. A very great many coat hangers, covered with velvet so as to be non-slip. At the same counter, get bags to cover evening dresses hanging in closets, and hat stands or boxes to go on the shelf. And by all means purchase for every bedroom a folding rack for a suitcase.

Then write on the list: inexpensive cabinets of pasteboard or a composition, covered in gay-colored fabric. They will hold shoes, or extras—those extras which no cottage drawer space has ever been known to encompass. Furthermore, they will serve as a night table between the beds in each bedroom, if one is not provided, and to bet that it is not is to bet on a sure thing.

Moving on, in the mind's eye, to the bathroom, write down, without an instant's hesitation, more towel racks. Bathrooms are few, guests are many, and racks are cheap. More and better soap dishes and toothbrush holders will also relieve a great many kinds of strain. The chances are that there will be no, or an inadequate, clothes hamper. Make inquiries, and if there is none, don't fail to get one. If the linen closet is meager, try to find room for inexpensive unpainted bookshelves to hold bathroom towels. Lay in plenty of very cheap bath (Continued on page 80)

## A SKY FULL OF UMBRELLAS

The drift of umbrellas on the opposite page hovers in the air over Macy's rattan table, chairs to match. Note at once that this summer's ensembles include rattan for the great out-of-doors. The plot of the picture is that you change the mood of your lawn by changing umbrellas from day to day or hour to hour—just as you change your hat. Over the table is Macy's duck umbrella in red, blue, green and white. Through its little pennants is strung a bright red cord. All suggesting nostalgia for the sea. 1. This can weather any weather. It's a burst of blossom on permatex and is up to a Jersey sun or New England showers. Maxhew Shop

has it in several colors. 2. Waldweben. Look up into a green and bosky tangle of leaves. Your own private forest. Outside it is simply and demurely white. B. Altman. 3. Nothing sportier and nothing smarter than polka dots—white and huge on a Mediterranean blue ground. Altman. 4. Memories of the Big Top in blue and white. From Altman. 5. Bright red rope and a pot-pourri of mad colors—yellow, blue, white and green, all very gay. Macy. 6. Barber polka red and white stripes run right around Sloane's umbrella. 7. Irish green with white tassels like little silent bells announcing the approach of any breeze. By Lord and Taylor



PILE THESE INTO  
YOUR CAR TO TAKE  
ALONG THIS SUMMER

When you succumb to the "For Rent-Furnished" sign, make a list of the things mentioned in the article on the preceding page. Here are some of them and some more. The impressive etched glasses are made out of Perrier bottles and so cheap that you won't care how few are left at the end of the summer. We couldn't find room to show a great wooden salad bowl from Saks-Fifth Avenue, but be sure to list it, along with its fork and spoon, hinged together like scissors. Altman has the kind of cane you see at the races. It is in bright colors and opens up into a seat at the top. Nice for following a golf tournament. At the same shop there is a set of blue and white yachting china recommended if your place is at the beach. Blanche Falls Storrs suggests that a sturdy tin drum does well as a waste paper basket or, up-ended, makes a complete coffee table. There are inexpensive but vastly pretty vases at Mayhew and masses of the vivid permatex pillows you love and waste baskets by the dozen to choose from.



PROPS FOR THE RENTED PLACE





White pottery buffet server and ramikin set, Pitt Petri; wooden plates, pottery Pan's head for flowers, and etched glasses, Arden Galleries; artist's palette as centerpiece, oilcloth lunch set and bamboo scrappbasket, B. Altman & Co.

Plates with garden tool decoration, Weil-Freemantle Co.; appliquéd bedspread, Vab Shop; striped, polka-dotted and dish-towel covered pillows, Frankl Galleries; figured plaid pillow, James McCutcheon, appliquéd scarves, P. H. Macy & Co.





## SANTA MONICA HOUSE OF MISS NORMA SHEARER

IT IS not hard to discover Miss Norma Shearer's preferred method of keeping cool. To get a view of her house as the photographer saw it in the picture above, you would have to risk falling into the swimming pool. Here the pool is a vast improvement on the conventional front porch, since almost any relaxed position may be assumed without the need of chairs or cushions. For those who endorse water with reservations there is a broad brick terrace, shaded and inviting, from which one looks across the Santa Monica sands to the Pacific.

The house itself is simple but gay, with an exterior of stucco and timber, the long straight façade broken by wide windows. The interior consorts surprisingly well with the architecture, even though it is predominantly modern in its scheme of furnishings. Many colors and shades, in many materials and fabrics, are to be found in the rooms, but all harmonized coolly and simply. It is easy to see that Miss Shearer and her husband, Mr. Irving Thalberg, Metro-Goldwyn-Mayer producer, are more interested in a home for a family (Irving, Jr., makes it a trio) than in creating just another movie set on location.







PERUVIAN DAFFODIL

Peruvian daffodils are white-flowered and strikingly beautiful. Below and at left, one of the tuberous-rooted begonias and in the center, blooms of the tiny zephyranthes called fairylilies



FUNKIA

Funkias, or hostas, with their great leaves are an excellent answer to the problem of shady situations. The summer hyacinth, below, is another bulb that contributes to the white picture



BEGONIA



FAIRYLILY



SUMMER HYACINTH





EUGENE HUTCHINSON

"The world is so full of a number of things"—red and white plaid walls, red dado, blue floor and ceiling; Swedish peasants on white furniture; counting beads to cover the radiator; a new Noah's Ark; a new house with many doors and many locks; a new suit from Best; a big white elephant to ride on. All from Childhood, Inc.



# IT'S A SMALL WORLD

AND what is its furniture made of? "Color and spice and everything nice," paraphrasing the old jingle. "And," we might add for sober adults, "practicality, common sense, flexibility." But such strong words don't tell its gay and knowing air. Colorful Swedish peasant figures and flowers sprawl on white grounds. Or, less in the story book manner, blue disc ornaments, ticktack-toe, line up on sheer maple surfaces. All of it is sleek and easily cleaned and designed in complementing units that permit no end of rearranging. Low open shelves make toys and books accessible: smoothly pulling drawers meet with the theories of child educators.

As for the modern group below, designed by Gilbert Rohde, the picture only hints at the variety of interchangeable and matching pieces available—seven chests and sets of shelves in addition to the beds, chairs and play table. Ilonka Karasz's rug is a whole playground in itself. A house is in its center with paths radiating out to a lake, a garage or a river at the corners. This rug and the Rohde furniture were exhibited at the Industrial Arts Exposition at Radio City.

Childhood's new white wheelbarrow furniture sports red pads with white polka dots. Below, Gilbert Rohde's modern array in natural maple and blue fabrikoid. Trimble, Inc. Ilonka Karasz designed the playground rug for L. C. Chase



EMELIE DANIELSON



EMELIE DANIELSON





#### SOLITAIRE READING

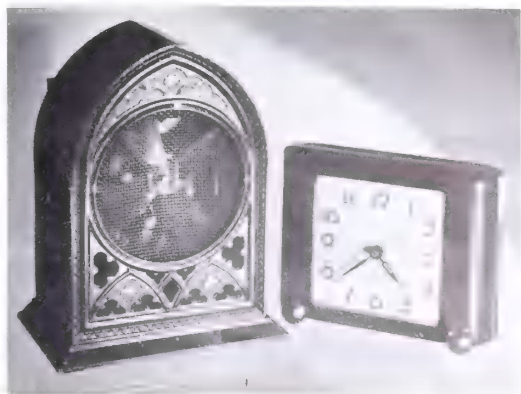
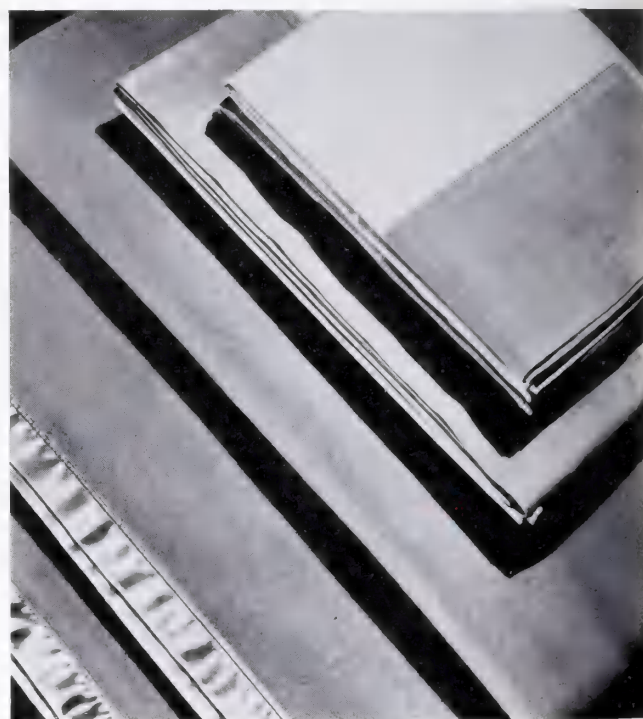
If, to chronic insomnia, you add an inability to visualize sheep, in or out of wolf's clothing; if you are prone to brood on the state of your bank account when tossing in the dark: by all means turn on the light and read. Your husband will not divorce you for it if you have a light which is a miniature spot that leaves the rest of the room in outer darkness. Your back should be relaxed, braced against a quilted rest complete with arms and pockets. Your book should be held for you by an adjustable tray rack. Be sure it is a dull book. In time you will sleep. Everything on these pages except the sheets at Lewis and Conger's Sleep Shop

## SYSTEM FOR SLEEP

NOW YOU LAY YOU DOWN TO REST

WITH A PLAN OF CAMPAIGN FOR

SLEEPING WELL AND DREAMLESSLY



#### FOREST PRIMEVAL

Quite sane and gentle people have been known to go raving mad from sniffing the carbon monoxide gas of city streets as it wafts gently in the window. They get to reflecting on the condition of their lungs and then it's all up with them. The Gothic edifice on the left emits a steady flow of pine, a breath of Maine woods. The clock chimes ten minutes before reveille, later rings loud

#### FEATHERWEIGHT

The old-fashioned way of meeting summer weather was simply to peel off blanket after blanket as the mercury climbed, until at last you found yourself, for better or worse, covered by a single sheet. The number of casualties from summer colds startled scientists. Now you cover yourself lightly with summer blankets by Chatham. Percale sheets and pillow cases don't wilt. Cannon



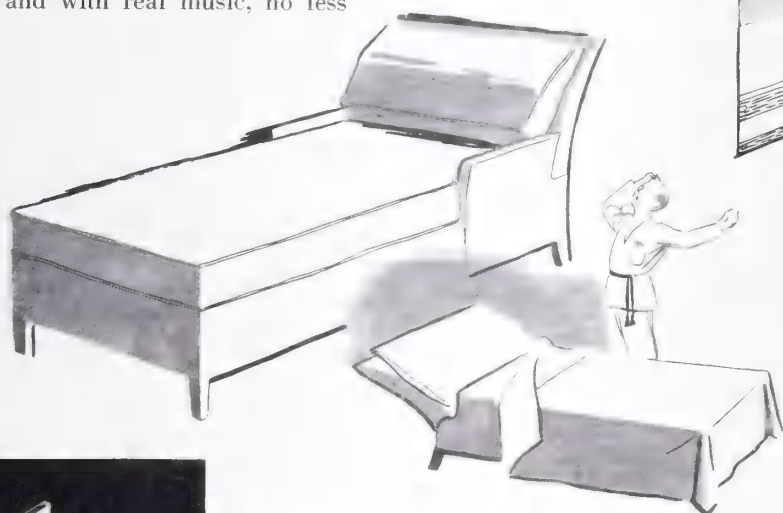


## BLINDERS

There is no time of day as dewy fresh as the dawn. However, it's exceedingly difficult to be dewy fresh yourself at noon if you are awakened daily by the first streaks of dawn across the sky. For sunlight sufferers, Sleep Shades have been evolved. The idea is humiliating at first and people are prone to ask indignantly if a feed bag goes with them. But after the first shock you are addicted. The clock chimes sweetly, and with real music, no less

## SILENT NIGHT

Well-informed people, like Frenchmen, never open windows. They turn on Silentaires. Air comes rushing through a metal box, blows as hard as you like in any direction you like. You do not turn on the noise at the same time. That stays outside. Below we call your attention to the fact that if you insist on opening your window, you should do it at the top as well as the bottom. Slide the shade down at the same time. Valencia blinds, below right, are Spain's sleep contribution

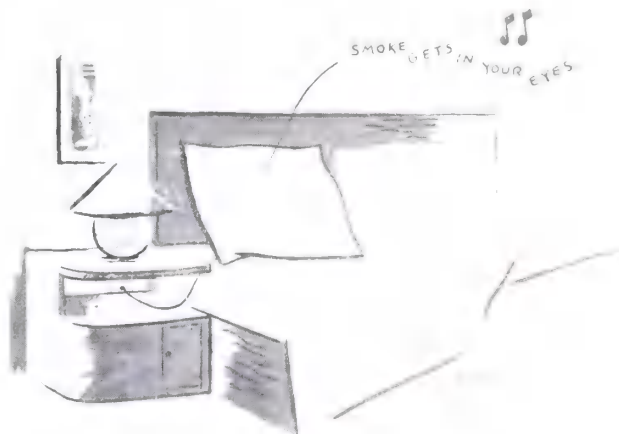
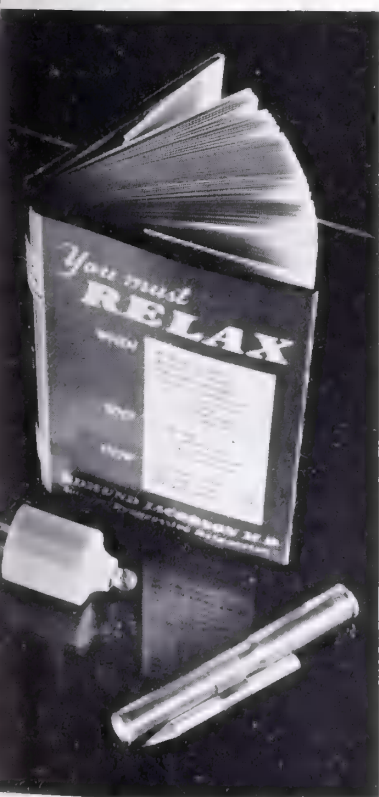


## COLLAPSE

Sleep should not rush over you suddenly like anaesthesia. It should slip gently up on you. At the left is a piece of furniture half bed, half chaise longue. You sit. You read. You drop the head and sleep. The new mattress has no tufting. Insomniacs, and people with thin skins in general, will appreciate this. Below is a bed complete with one silent, one singing pillow. The latter is wired to a radio and has a speaker in it

## NEAT TRICKS

"You Must Relax" should be on every bedside table. Meticulously followed it is guaranteed to cure all but incurable jitters. The small light is to plug in the baseboard by your bed. For husbands returning from stag parties it is invaluable in getting to bed. Whether it is an epic poem or a grocery list which is on your mind in the night, you'd better get it off with the pencil-with-a-light







PAUL J. WEBER

The livable virtues of a sunny second floor terrace are partnered by the obvious economy of using rough-sawn matched boards for the exterior walls. Eleanor Raymond, architect



TEBBS &amp; KNELL

Cantilevered overhangs, chromium-trimmed, offer shade for large windows while preserving the view unobstructed and providing vivid accents. Alexander B. Trowbridge, architect

## TALKING POINTS ON MODERNISM

by ETHEL B. POWER

### CONSIDER TODAY'S ARCHITECTURE BEFORE PLANNING THE NEW HOUSE

**B**LOCKY masses; flat roofs; plain surfaces; little or no ornament; horizontal bands of windows, somewhere wrapping around a corner; new and strange materials—and all made into a house in an unbelievably short time. This is what the "modern house" means to most people. Some like it, others do not. And, of course, there are two standards by which to judge a house: as something to live in or as something to look at. Ultimately, when the house is our own, we must measure it by both at the same time. But because we are so close to it and spending so much time within it, we are more inclined to judge by our ability to live ourselves into it mentally than on the more objective basis of its appearance. The surer we become of the

livability the more likely we are to appreciate its outward appearance. I am not going to attempt to make converts for it, but simply to state what seems good about it, and what is less desirable.

There appears to be reason enough for the advent of a new kind of architecture when we look back over the past. The Colonial house of either the earlier period with small casements, overhang and carved drops, or the later town type with more elaborate detail and formal appearance; the Georgian house of brick with its dignified symmetrical façade; the white-trimmed stone house of the Pennsylvania countryside; the Norman house of romantic lines and pronounced textures; the English cottage of brick or half timber with its thoroughly domestic details; the Spanish house of low spreading lines and patio gardens—all these are familiar to us from many repetitions. And all seem to have been brought to such a point of perfection that it is difficult to see how they can be improved upon. And yet to believe that there is nothing beyond these is to put ourselves



in the place of the inventor who, a half-century ago, left his profession because in his opinion all possible inventions had been made.

Our way of living has radically changed. Today the automobile, the several bathrooms, the telephone, the electric refrigerator, the oil heater, the gas-fired incinerator, the radio and other mechanical equipment all have to be taken care of. Our early houses—the houses we are still copying—had little to do but provide shelter, and if we would build as sincerely as did our forefathers, we will face facts as squarely as they did. Shelter was all they were sure they needed and they provided for it adequately. The modern house is an effort to meet modern requirements with a sincerity equal to theirs. Indeed, the very essence of the modern house is its straightforwardness in meeting our complicated modern problems. This is seen not so much in the appearance of the house, which is of secondary importance, as in the fact that the plan and not a preconceived pretty picture is taken as the basis of its design. The amount of space that the family in question can afford to inclose and the logical division of this into areas adapted to their manner of living and to the lot are the starting point. On this plan is then erected the walls of the house with whatever adjustments are necessary in both plan and elevations to make a satisfactory whole.

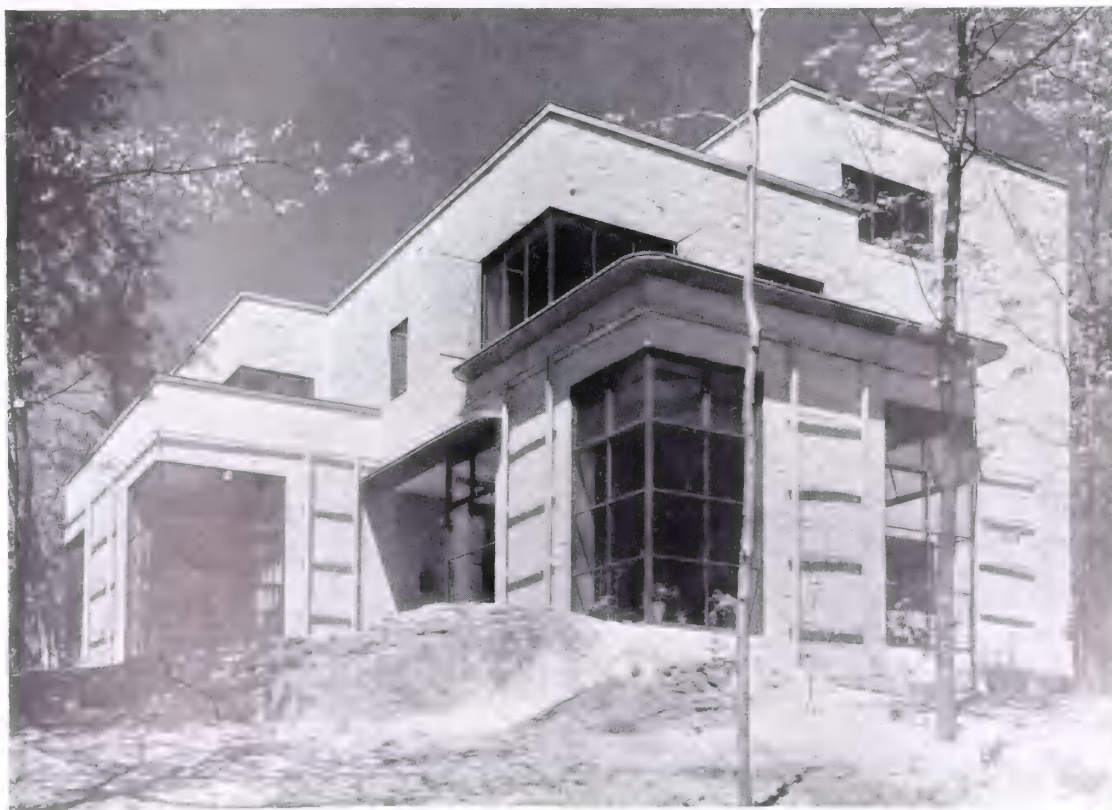
The modern house is, therefore, pleasant to live in because it gives full consideration to the necessary functions of the household. It is restful, for it promotes the comfort that comes from ease of operating and lack of fussy, meaningless detail. It has large, uncluttered, smooth surfaces that give peace to the eye; smooth finishes resistant to dirt and possibilities for automatic equipment and operation that make it a servant and not a master. The modern interior, with its well composed wall spaces; furniture dictated by actual use; colors that are cheerful but not harsh and disposed in simple masses with the skill of a modern painter; the cheerfulness of generous light-flooding due, by day, to an ample

number of windows and, by night, to a new conception of the uses of electricity; the admission to a large degree of the out-of-doors, making the surrounding landscape as important to the room as a large canvas hung on the wall—all these factors cannot but have a quieting effect upon the individuals living in it. This relationship between the house and the out-of-doors, the planning that encourages indoor-outdoor living and results in terraces and terraced roofs, is an important feature of the modern house. It invites one into the garden and the sunlight and offers a pleasant rhythm between work and play. Another element that promotes tranquil, efficient living is the care given to the organization of the working units. We have at last come to recognize the fact that a filing system for the household equipment, including all the tools and appointments of housekeeping and even for our own apparel, is as important for the housekeeper as for the executive in any enterprise. And so closets, cabinets, wardrobes, and drawers for various and specific purposes are made an integral part of the plan.

Starting with an unprejudiced point of view, we will soon learn to re-appraise the whole mass of the house instead of merely one side of it at a time. Studying it thus in three dimensions instead of two, we realize that what had seemed perhaps an unattractive view was but one part that should not be dissociated from the whole. We see that the rhythmic repetition of windows in relation to the plain wall spaces may be as pleasant as the more familiar symmetrical spotting of them. We find the clean, hard, unornamented surfaces a relief and we may even accept the logic of the flat roof in some instances because we realize that science today has taught us how to make it snowproof. We come to appreciate as well the restfulness of uncluttered inside walls and their advantages as background for decorative highlights.

This characteristic appearance of the modern house, which is so largely influenced by the plan, is also due to some extent to an increased use of new materials or to a new use of old ones. Wood, brick, stucco and concrete are proving

Modern architecture does not insist upon unfamiliar materials for its effectiveness. An ordinary brick treatment is used here. The corner window, nevertheless, appears quite at home. This is a feature that constitutes one of the most pleasant and practical aspects of modern design. Paul A. Wood was the architect

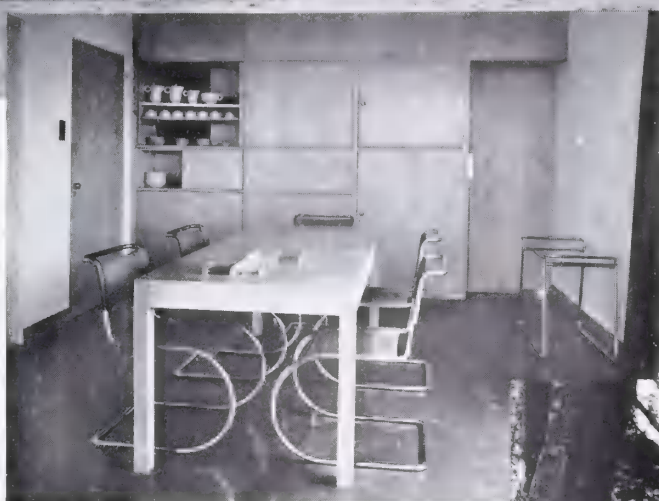






H. W. FECHNER

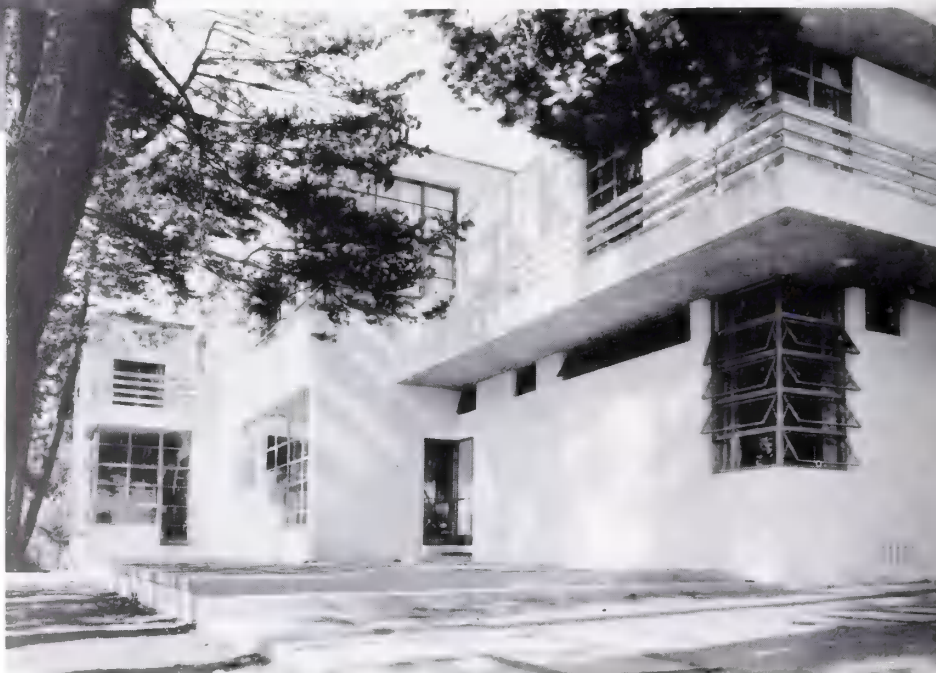
Contemporary design is superbly adaptable to the possibilities of a dramatic site. Here a roof and a horizon parallel each other. Architects, Harvey Stevenson & Eastman Studds



W. DENNIS MOSS

Cupboards designed for a specific purpose and as an integral part of a wall are possible and pleasant in an architecture making its own rules. Howe & Lescaze, architects

Several patterns for windows, and several kinds of sash, are here reconciled harmoniously. The projected casements of the corner window discourage rain and draughts, offering in addition interesting accents. Cedric Gibbons, architect



METRO-GOLDWYN-MAYER

their adaptability to the new designs. Again the greater availability of steel permits us to use these old materials in new ways. Furthermore, the unfamiliar materials used in the houses exhibited at the World's Fair last year and this open up new vistas in house design. It may be true that most of us who saw these houses did not want to live in any one of them. Yet the fact that here were outside walls made of porcelain enamel, plate glass, glass bricks, masonite, rostone or pressed steel, and inside ones of mahogany, presdwood, Carrara glass, bakelite, linotile, with such finishes as woven cellophane and copper sheathing, brought home to us that

it is irrational to try to keep our imaginations still chained exclusively to the Cape Cod cottage sort of thing or the English Georgian house.

If the modern house, then, has all these virtues, what are its failings? First, after we have learned to apply our new yardstick to it, we shall perceive that all that purports to be modern is not necessarily good. For the copyists are copying this form as well as past styles and are attempting to reduce the whole matter to a formula. When the modern house is interpreted as a "style" and copied, the plan is apt to be warped in order to get a (Continued on page 74)



# IN PLACE OF PLASTER

## NEW WALL TREATMENTS WHERE SPEED AND COST ARE FACTORS

IN THE preceding discussion of the modern house it became clear that new materials and new methods of construction were being called into use. One particularly important phase of this development is the increasing list of practical plaster substitutes. And by that I mean all those materials which take the place of the conventional interior sheathing of walls. Plaster, it has long been admitted, not only slows up building operations tremendously but creates the anomalous situation of bringing tons of water into contact with lumber that has been carefully kiln-dried to extract from it this very element. Moreover, plaster imperfectly dried has been proved many times to be the villain behind the scenes when woodwork has swelled, walls have cracked, wall paper and paint have peeled or discolored and floors have buckled.

As a consequence of our demand for a wall finish that is more quickly arrived at there have been developed materials of various compositions which can be used in place of plaster. Perhaps the least expensive among these are the wall boards which are variously of wood fiber, gypsum, asbestos and other such substances. These are of unit sizes easily handled, ranging from less than two inches in width to lengths great enough to extend from floor to ceiling. Some of these have high insulating properties and are sound-absorbent; some are applied to the studs; others are structurally strong enough to be used between steel studs, thus supplying both outside and inside finish.

The real problem concerned with the use of these wall boards, however, is not so much the practical one of construction as the aesthetic one of their finish on the inside. Is a wall so composed better painted or papered? Should the joints be butted and, if possible, concealed or should they be frankly recognized? If the attempt is to be made to conceal the joints, it is acknowledged that simply butting the boards is not sufficient for either painting or papering, since the movement of the wooden frame is bound to open them somewhat and a dark line will show unless the greatest care is taken. Many of the manufacturers have a special filler for these joints and advise using strips of fabric over this. It is claimed that together these sufficiently conceal the line of juncture to give a perfectly integrated surface for paint, paper or other wall covering. Expert workmanship, however, is required for this.

If the wall boards are so used, there are several new finishes available which are attractive in color and for the most part easily cleaned. These include a washable covering that has the effect of wall paper; others that are applied much as is paper but with a linoleumlike surface; a cork sheet which makes an exceedingly pleasant finish for a library; a new wood veneer mounted on canvas and applied also as paper but which can be given all the variations of wood paneling. There are also plastic paints which have somewhat the effect of plaster (Continued on page 74)



1. One way to obviate unpleasant joints between sheets of wall board is to bevel the edges. Here the V-lines on the ceiling are a decorative asset. Kitchen by American Houses, Inc.
2. In the Good Housekeeping-Stran Steel house at Chicago's exposition, lapping sheets of wall board conceal the joints between the panels.
3. Frazier & Raftery used Presdwood and gleaming metal in the Masonite house at Chicago's Fair.
4. Micarta and metal bands cover the walls of a bath in the Westinghouse House of Tomorrow.



ROBERT WAYMAN

J. HORACE MCFARLAND CO.

MCFARLAND

MCFARLAND

MAURY

1. Leonato. One of three new light blue iris described in the article.  
 2. Bruno. Its colors are a blend of several tones in the deep register.  
 3. Dolly Madison. A medium-colored blend of mauve, yellow and lilac.  
 4. Moonlight. One of the many new white iris available to gardeners.  
 5. Purissima. Another of the beautiful white iris of exquisite form

6. Dauntless. The best red iris to date and winner of the Dykes Medal.  
 7. Gudrun. Massive and snowy white, winner of the Dykes Medal in 1931.  
 8. Micheline Charrière. White again and a fine iris with large flowers.  
 9. Grace Sturtevant. A blend of deep shades and a magnificent new flower.  
 10. San Francisco. Winner of a Dykes Medal in 1927; white edged with blue





7



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10

## NEW STARS OF THE IRIS REVUE

VARIETIES FOR THE ALL-WHITE SECTION,

BLUES, BLENDS AND A FINE STRONG RED

by ROBERT WAYMAN

This "iris revue" is the first of a group of annual articles appraising the development of various flowers during the year past. Each one will be written by a noted authority and will discuss new varieties and new ways to plant them. Articles on roses, chrysanthemums, dahlias and other flowers will have their place as part of this yearly program of "checking up."—The Editor.

**I**N RECENT years the hybridizer's skill has bred into the modern iris so many marvelous qualities that they are now unsurpassed by any other flower. In many the texture is as rich as the finest velvet. In some gigantic size has been achieved, on tall stately stems, while others have exquisite daintiness of size, form, texture and coloring. Added to all the other charms we now have every conceivable fragrance in many of the newer, finer irises. Even the person entirely lacking in garden interest cannot pass them by without stopping to admire them, whereas the real garden enthusiast will never cease to marvel at their great beauty and diversity.

In making a selection of the choicest varieties to date, I would begin with the varieties that have won the Dykes Memorial Medal. This can be awarded to only one iris each year in America. The care with which it is awarded is an assurance that the winner is the outstanding iris of the year. The American Iris Society has an active jury of

sixty or more members, all iris connoisseurs, located all over the United States, to judge, evaluate, rate and criticize each new arrival. The severity with which criticism is offered is an assurance that any iris voted this medal is in a class which leaves no room for argument. Similar awards are made in England and France with equal care.

San Francisco, an American introduction, received this award in 1927. It belongs to the "plicata" group, the ground being white, with a feather-stitch edging of lavender-blue. We have had many of this type, but when San Francisco came on the scene, it immediately outclassed every competitor, being double the size of any other "plicata," on tall stately stems, and of a perfection of form and substance that left little to be desired. Unfortunately in 1928 and 1929 it was not within the reach of the average pocketbook, for the few plants of this new variety that were then available sold at \$25 a plant. But since one iris will produce a thousand in five years by ordinary root division, it is not long before the highest priced ones are soon plentiful enough to permit selling them at a nominal price. San Francisco can now be had for about \$1.25 and it is still without a peer in its class.

In 1928 Pluie d'Or was the winner of this coveted award. Good yellows had been lacking and for many years hybridizers all over the world had been striving for yellows that would be comparable in height, size and quality with other colors. We had plenty of yellows, but all were of about stature, small flowered, often of (Continued on page 77)



# Please tell me



"With a putty knife work into a pound can of yellow floor wax a teaspoonful of burnt umber." (See Question 205)

Conducted by ETHEL B. POWER

EACH MONTH THIS PAGE WILL PRESENT  
SOME OF THE PROBLEMS OF COMMON INTEREST TO HOME OWNERS WHICH HAVE  
PROMPTED SUBSCRIBERS' INQUIRIES  
TO OUR READERS SERVICE DEPARTMENT

**QUESTION 203:** Paint or pigment is sometimes applied to new woodwork in such a way as to give it color but still leave the grain of the wood visible. Can you tell me just how this is done and what wood is best for this purpose?

**ANSWER:** For the type of finish you have in mind, the usual practice is first to give the wood a coat of shellac to seal the pores and then apply one coat of lead and oil paint in the desired color, wiping off as little or as much as desired. The more that is wiped off the less color there will be, but the more the grain of the wood will show. When this is dry, varnish with one or more coats of colorless varnish flatted to produce a dull gloss finish. This finish is most generally used on North Carolina pine and is a popular one for kitchens and service quarters.

•

**QUESTION 204:** The cement between the fire-bricks in our fireplace is falling out. What can we do to prevent it?

**ANSWER:** Fireplace brick should be laid up with cement-lime mortar of two parts Portland cement and one part hydrated lime, mixed together thoroughly while dry and added to three times their volume of clean, sharp sand. Use just enough water to form a mortar of such consistency that the mixing hoe is clean when withdrawn from it. Mix just enough for immediate use. Rake out as much of the mortar between the bricks as you can and repoint with this cement-lime mortar.

•

**QUESTION 205:** Seven years or more ago I read an article which recommended boiled linseed oil followed by a final coat of beeswax for refinishing antique furniture. I have tried melting the wax and rubbing it on in small quantities, but it hardens as quickly as it is applied, making an even surface seemingly impossible. Regardless of how long and how hard I rub the wax remains gummy. What is wrong?

**ANSWER:** There are many formulas for wax. I don't know which one you are using, but here are two which should work well:

1. With a putty knife work into a pound can of yellow floor wax a teaspoonful of burnt umber (decorator's color). This is done on a smooth board with the wax as it comes from the can. Apply a fairly heavy coat of wax with a soft cloth, working it well into the wood. Leave in a warm room for a day and then polish with a soft piece of cotton or woolen cloth. If more than one coat is applied, leave in a warm room to dry at least twenty-four hours between coats.

2. Melt one-half pound of yellow beeswax in a double boiler and while it is still warm add one-half pint of turpentine, one-half pint boiled linseed oil and a small quantity of burnt umber. Do not get it too hot; handle carefully, for these ingredients are inflammable. Apply a thin coat of wax and follow by hard rubbing with a woolen cloth. Leave the piece of furniture in a warm room to dry and then apply more wax and more rubbing. Little wax and much friction is the rule, and no surplus wax should be left on the piece when put away to dry, for it is this surplus wax that becomes gummy.

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**QUESTION 206:** How can we clean unfinished white plaster walls and not lose their natural plaster color? We do not like the shininess of paint and have been warned against any sort of calcimine.

**ANSWER:** If the dirt on your walls is just surface dirt you may possibly be able to clean it with wall paper cleaner, but unfinished plaster is very porous so the chances are that much of the dirt has been absorbed by the plaster and will not come off with cleaner. Paint seems to be the best remedy, and if you choose a paint which dries absolutely flat the wall will not be shiny. Also, a good painter can match the color of unfinished plaster exactly so that your wall will look like new except that it will be all one color and lack the slight variations which may be a factor in making the unfinished wall so pleasant to you. Calcimine is avoided on walls because it persists in rubbing off.

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**QUESTION 207:** What will prevent the greenish discoloration that persistently forms on pipes and plumbing fixtures in our bathroom? (Continued on page 77)





An unusual photograph that illustrates how a generous use of glass makes the home more cheerful. Note the full length mirror in the door, the reflection in it of the view through the Picture Window beyond the beds, and the circular mirror above the dressing table. All are L-O-F Polished Plate Glass.

# G L A S S

There are so many attractive, unusual things you can do with it, that glass has actually brought about a revolution in design. Everywhere, you find that this bright, clear, brilliantly beautiful building material and decorative medium is creating a new era in the art of gracious living. Ask your architect or decorator. Libbey-Owens-Ford Glass Company, Toledo, Ohio.

**LIBBEY · OWENS · FORD**



**QUALITY GLASS**



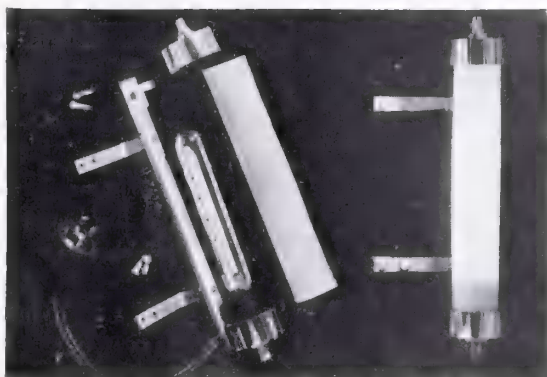
## SHOPPING HEADLINERS FOR JUNE

Write to House Beautiful Shopping Service, 572 Madison Avenue, New York, for names and addresses of shops selling these articles. The prices are subject to change. Usually there is a charge for mailing.

Right, hanging shelves will increase the bottle space in your bathroom. They're smart looking in black glass with shiny chromium uprights and finials. The corner shelves are.....\$5.95  
Half-round shelves.....\$6.95

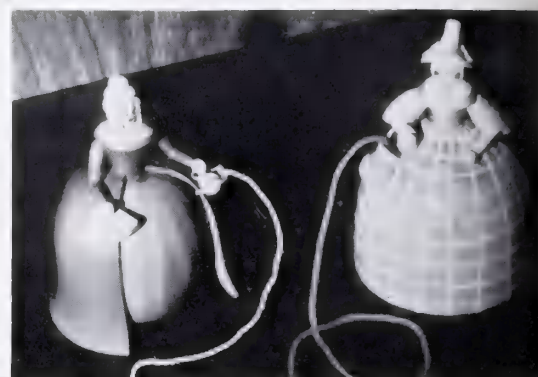


Handy lantern swings over your arm, leaving both hands free, and lights automatically. Useful for garage, garden, cellar. Red, yellow, lavender and other colors, attractively decorated. Without battery. \$2.50

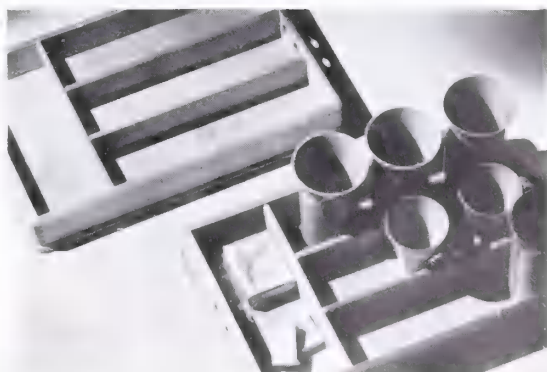


Above, column lights of ivory frosted glass and chromium for make-up or shaving mirror. Use one light horizontally across top of three-fold mirror, or a pair can be placed vertically. Complete with bulb, each \$3.95

Suction cups on the legs of the chromium stool below make it tip-proof. The 12" cork seat is waterproof. It comes in 9" or 12" height, priced at \$12. Sponge rubber exerciser, in assortment of colors, each \$1



To keep the kitten out of your knitting basket hide the yarn in the skirt of a hand-painted wood doll. Or let her dole out string. Lady with a fan, in red, demure miss in green and white, one in yellow not shown, each \$3

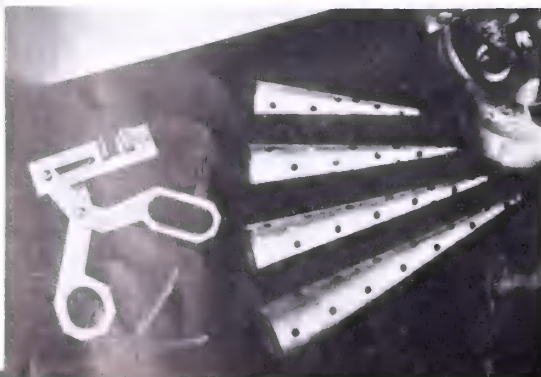


Flower cutter, below, slices cleanly, keeps flowers fresher; \$1.50. Cones to irrigate plants a new way without other drainage. Set of five, ranging from 3" to 7" for containers of varying depths.....\$8.69



PHOTOGRAPHS BY KCEER

Knife boxes of wood in natural color make inexpensive, useful outdoor trays to serve drinks and cigarettes. The partitions keep glasses from sliding and trays can be carried by holes at ends. Price of box, \$1.29



You can keep your mind on what you are doing and not worry a bit about falling if you use a safety ladder braced with two extra legs at sides. Order it unfinished or painted. About 3' high, unfinished.....\$1.19



'Just aim it and press the button. That's all there is to do.'



# Ciné-Kodak Eight

Makes movies  
for 10¢ a shot\*



"Is that all it really cost?"

"Honestly . . . I couldn't believe it myself."



"What clear, lifelike movies—they're amazing."

"Amazing is right . . . no wonder all our friends are getting Eights."



THERE'S a thrill in the movies you take yourself . . . of the children . . . of parties . . . of all the precious moments you'd like to save. Start today if you haven't already.

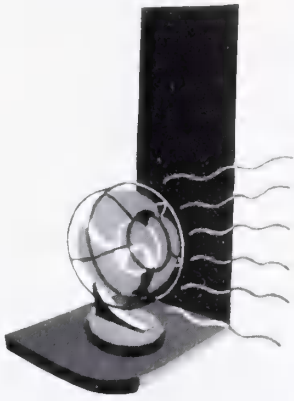
Ciné-Kodak Eight is a full-fledged movie maker. It takes grand movies at the push of a button. The cost is but \$34.50 . . . and the upkeep amazingly low.

See this camera at your Ciné-Kodak dealer's . . . see the movies it makes. Eastman Kodak Co., Rochester, N. Y.

\* IN THE MOVIE STUDIOS of Hollywood, a shot is one continuous scene of a picture story. The Eight makes 20 to 30 such scenes—each as long as those in the average news reel—on a roll of film costing \$2.25, finished, ready to show.

*If it isn't an Eastman, it isn't a Kodak*





## TRADE FACTS FOR HOME BUILDERS

### Flowers

**ALLURING SPRING OFFERINGS** lists twelve iris collections to lengthen the season of bloom and lure the iris enthusiast to give more space to these favorites. The rich purple *reticulata*, blooming in March, makes up the first collection and there is a succession of fine iris until the time for the unusual winter-flowering species. Collections of gladiolus, dahlias and giant-flowered cannas are also described. **ROBERT WAYMAN, BAYSIDE, L. I.**

**THE GLORIOUS BEAUTY OF THE IRIS** is a brochure that emphasizes the adaptability of this lovely flower of many varieties. A special offer is made of twenty-five iris rhizomes, all different and all labeled. There is also a collection of twenty-one dwarf iris for rock gardens, borders and plantings around pools, offered at a special price. Another leaflet offers two-year field-grown phlox plants, new gladiolus and blue ribbon roses. **A. E. KUNDERD, INC., GOSHEN, IND.**

**PUDOR'S 1934 ANNUAL** lists the novelties of 1934 and preceding years such as the calendula officinalis *Chrysanthia* and a new snapdragon of pure silvery pink, and gives page after page of perennials and annuals to stir the imagination of every owner of a garden patch. Some fine varieties of Japanese iris should be of interest to those who strive for gorgeous color. Unusual delphiniums are shown also. **PUDOR'S, INC., PUYALLUP, WASH.**

### Water Gardens

**WATER LILIES** can be grown in plain tub-gardens or formal pools and bring delight in either setting. Instructions are given for building tub-gardens and pools, what to choose and how to plant. Advice about the selection and care of goldfish and tropical fish for both pools and aquariums is also given. Beautifully illustrated, this booklet is of interest to everyone who owns or plans a water garden. **HOOSIER AQUATIC GARDENS, MARTINSVILLE, IND.**

**BELDT'S AQUARIUM.** A brochure, nicely illustrated, gives information about all sorts of plain and fancy goldfish, aquarium plants and tropical water-lilies for outdoor pools. Aquariums and stands are shown in various sizes. **BELDT'S AQUARIUM, ST. LOUIS, MO.**

### Shrubs and Trees

**HANDBOOK ON BOXWOOD.** From the largest old English boxwood plantation in this country comes this well illustrated brochure, rich with the romance of a plant that traces its origin back to the Hanging Gardens of Babylon. Canterbury Maryland boxwood is grown from cuttings of plants brought here by the early colonists and is now made available for small gardens and grounds as well as elaborate estates. **CANTERBURY MARYLAND BOXWOOD, EASTON, MD.**

**WE GUARANTEE OUR TREES TO LIVE** is the title of a brochure that tells why Western Maine trees

can carry this guarantee. Care in planting and transplanting at the nursery and instructions for planting and care by the customer practically eliminate failure. Trees that die are replaced without charge. Deciduous trees, evergreens, nut trees and flowering shrubs are listed. **WESTERN MAINE FOREST NURSERY, FRYEBURG, ME.**

### Lawn Fences and Sprinklers

**PITTSBURGH LAWN FENCES FOR YOUR FENCE GARDEN.** Fences made of steel wire in plain or ornamental patterns, designed to inclose property definitely yet not too conspicuously. Suggestions for "fence gardens" in which the fence becomes a light trellis for vines and flowers are illustrated attractively in color. There are low ornamental fences to form neat edgings for flower beds and protect them from dogs and careless feet. **PITTSBURGH STEEL CO., PITTSBURGH, PA.**

**A GARDEN HOSE WITH BUILT-IN SPRINKLERS** describes the new Goodrich Multispray, in which the sprinkler is built into the hose, eliminating coupling and uncoupling. When the spray heads are closed with the thumb screw the hose can be used with a nozzle or with any special sprinkler. **B. F. GOODRICH RUBBER CO., AKRON, OHIO.**

### Paints and Floor Coverings

**WALLHIDE, THE VITOLIZED OIL PAINT.** Two booklets are offered those who contemplate exterior or interior painting. "Exterior Primer and Its Application" shows how blistering, peeling, scaling, fading of color and premature chalking can be avoided. "Interior Wall Paint and Its Application" deals with the interior first coater and the flat and semi-gloss finishes and gives valuable information and instructions. If you're getting paint-minded you will want these booklets. **PITTSBURGH PLATE GLASS CO., MILWAUKEE, WIS.**

**THE WHITE BOOK.** Homes, churches, offices and other public buildings that have been painted with Cabot's Double-White are reproduced in a fine brochure. This paint is a non-gloss but brilliant white, of great opacity, limpid consistency and good adhesive qualities. Some of the other Cabot products are described, among them Gloss Collo-pakes, shingle and wood stains and interior stains. **SAMUEL CABOT, INC., BOSTON.**

**PARASITES OR PROFITS.** Every farmer knows how important it is to keep livestock and poultry healthy, yet over two billions of dollars are lost yearly because of diseases and parasites. Sanitation for farms, homes, clubs, hotels, restaurants and camps is discussed in this brochure, which explains the Purina sanitation program in detail. **RAILSTON PRINTING CO., ST. LOUIS, MO.**

**NEW FLOORS OF RUBBER** tells about Goodyear Wingfoot flooring made in convenient rolls, ready to lay like linoleum. It comes in attractive and permanent colors in mottled patterns, is easily cleaned, resistant to the step and durable. **GOODYEAR TIRE & RUBBER CO., INC., AKRON, OHIO.**

Tell us what booklets reviewed on this page interest you and we will have them sent promptly and without obligation. Address: House Beautiful Trade Service Bureau, 572 Madison Avenue, New York

### Electrical Conveniences

**EMERSON FANS.** It's time to think about how to keep cool when the weather isn't. This brochure shows the new Silver Swan electric fan with inclosed dustproof mechanism, and Sea Gull, streamlined and low-priced. Ceiling fans and kitchen ventilating fans are also described and a price schedule is included. **EMERSON ELECTRIC MFG. CO., ST. LOUIS, MO.**

**WESTINGHOUSE FANS** is a booklet that will give you ideas for keeping comfortable and fit all summer. Photographs illustrate the new Master-aire fan motor, the ultra modern Debon-aire electric fan, and other types. Wiring diagrams and lists of sales offices and service shops all over the country are given. **WESTINGHOUSE ELECTRIC & MANUFACTURING CO., MANSFIELD, OHIO.**

**YOUR MODERN KITCHEN.** Most of us believe that time can be used to better advantage than in washing dishes, and the makers of the Conover Electric Dishwasher agree with us. In this booklet they show many models designed for efficiency and comfort, to modernize an old kitchen or be built into a new one. Dishes are dried by evaporation. **THE CONOVER CO., CHICAGO.**

### Luggage

**LUGGAGE PRESCRIPTIONS** tells the way to comfort on short trips or long, by air or sea, motor or train. It is skillfully arranged and indexed, making it easy to select pieces best suited to individual requirements, and is well illustrated. Two other booklets can be had upon request: "How to Handle Your Luggage Abroad" and "What Clothes Shall I Take?" **OSHKOSH TRUNKS, INC., NEW YORK.**

### Gift Catalogue

**ROBERT W. KELLOGG COMPANY.** A mail order gift catalogue (you can buy yourself a present, too, you know) shows dozens and dozens of moderately priced items. Candy for little Willie's sweet tooth, bed socks for grandpa, a grand cake server for the cook, a diary for sister, a Ming tea tester set for mother, something for everyone. **ROBERT W. KELLOGG CO., SPRINGFIELD, MASS.**

### Flatware

**SO YOU'RE GOING TO GIVE A BUFFET PARTY.** If you are (and what smart hostess isn't?) you will want this engaging booklet of hints and helps for the buffet party, whether it's late breakfast for a few or midnight supper for the crowd. The booklet points out that your silver is on parade when laid out on the buffet table and tells how to arrange it conveniently and attractively. It goes further and illustrates the correct settings for formal and informal dinner tables, for luncheon and even breakfast tables. A price list of 1847 Rogers Bros. silverplate is given, including tea and dinnerware to match or to harmonize with the flatware patterns. **INTERNATIONAL SILVER CO., MERIDEN, CONN.**



To a  
**PHILADELPHIA HEIRESS**  
**WHO IS HAPPIEST IN THE ROLE**  
*of Lady Bountiful*



You are on the go from morning till night, gathering funds for your many charities, visiting your beneficiaries, searching out more who need your help. Your errands of mercy often take you down narrow streets, crowded with children and difficult to park in. For these reasons, and because of a very real admiration for your efforts, we want to place a Chevrolet permanently at your disposal. You see, in building a car to please particular people, we have built one that exactly meets *your* needs. Chevrolet's special combination of Fisher Body comfort, Knee-Action smoothness, and a quiet Blue-Flame motor will actually let you rest while driving. The big, sure brakes, and marvelously easy control, will relieve the tension of rides down crowded thoroughfares. Wouldn't such a car help to save you time, and keep you fresh? If you agree, it's yours.

CHEVROLET MOTOR COMPANY, DETROIT, MICHIGAN

*Compare Chevrolet's low delivered prices and easy C.M.A.C. terms*

CHEVROLET  
 MASTER SIX  
 SPORT COUPE



**CHEVROLET**  
**FOR 1934**

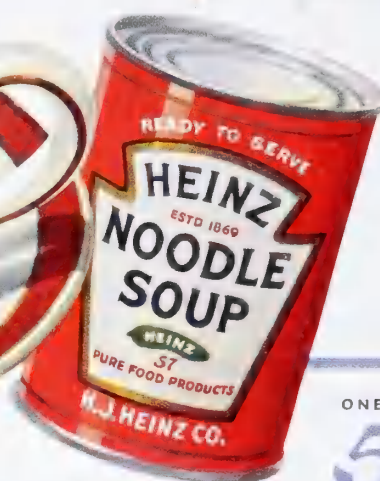
A GENERAL MOTORS COMPANY



*It's a*

# WHISPERING CAMPAIGN

*from lip to lip the story flashes*



ONE OF THE  
**57**

SOUP has actually become a national topic of conversation! It started a year ago when Heinz Cream of Mushroom and Noodle soups were introduced. Whispers of approval quickly grew into outspoken paeans of praise. And today you hear people discussing the deliciousness of Heinz Homestyle Soups almost wherever you go.

The significant thing about this "whispering campaign" has been its effect on customs in the American home. Housewives who never before served canned soup are now doing so with pride. They even call their guests' attention to it . . . as a matter of interesting news.

Frankly, Heinz Homestyle Soups have awakened an entirely new appreciation of the importance of soup as the first course for luncheon or dinner. And

women are delighted to find that they can serve soup far oftener without the trouble and expense of making it themselves.

Just try Heinz Noodle Soup tonight! Like all Heinz Soups its famous home-recipe flavor is brewed in by slowly cooking a little at a time in shining kettles. It comes to you thoroughly prepared—perfectly seasoned—ready to heat and serve. Absolutely nothing has to be added—you will not want to alter or weaken its tasty goodness. There is a wide choice of these delicious soups at your grocer's. Order a selection today!



H. J. HEINZ COMPANY  
PITTSBURGH, U. S. A. · TORONTO, CAN. · LONDON, ENG.



#### SIXTEEN VARIETIES

Cream of Oyster	Noodle	Beef Broth	Gumbo Creole
Cream of Asparagus	Vegetable	Pepper Pot	Clam Chowder
Cream of Green Pea	Bean Soup	Mock Turtle	Cream of Celery
Cream of Mushroom	Consomme	Scotch Broth	Cream of Tomato

# HEINZ *Homemade Style* SOUPS



of design and there will be no of odd sizes left over in the corner. There will also be a minimum of waste. If the ceiling is made of the same material as the walls, then the material can be carried up and over this, fitting it into the general design.

THERE ARE TWO satisfactory ways to treat these joints: one is to bevel the edges of the boards, which gives a sharp shadowed depression and results in a sharp shadow line; the other is to leave in the joint a narrow bead mold which projects slightly. This bead may be of metal or it may be of wood and like the wall board or in a slightly darker or even a contrasting color. If the joints do open, this beading will minimize the crack.

ANOTHER IMPORTANT GROUP of materials may be used on walls instead of wood. This includes the new synthetic ones which go under various names. Micarta, Bakelite and formica are perhaps the most familiar. These materials, although not as hard and firm, can be sawed as easily as wood and erected by the carpenter. They are applied to the wall by gluing the panels directly to the wall. Metal strips used with panels of

any of these materials are particularly effective. Since these compositions have hard, impervious surfaces they are easily washed and so are especially desirable for the bathroom or kitchen.

ALSO COMING INTO widely increased use is glass. The use of transparent glass for the outside walls as in the House of Tomorrow at the Chicago Fair is, as I have already remarked in the preceding article, perhaps merely interesting rather than generally desirable. But the use of opaque and translucent glass is another matter, used as marble or tiles are used and applied to any hard, firm surface. They come in varying colors and make most attractive and easily cleaned walls for the kitchen or bath. A very recent development in this field is the glass brick, which is a structural element in its own right and can be used either for partitions or for wall finish. Being translucent, it suggests various effective uses.

SO THE LIST goes, a list that will increase steadily but that already offers sufficient variety to meet the budgets and the decorative problems of the smaller householder.

## Please Tell Me

CONTINUED FROM PAGE 66

QUESTION 208: The walls of our house are of rose-colored hand-selected common brick but so much efflorescence appeared that the color effect was completely ruined and we finally had the walls painted white. A year later the paint came off in flakes—in some cases taking pieces of brick with it—we repainted again and now at the end of the year the house looks as badly as ever. What do you think is the trouble and what can we do about it?

ANSWER: The fact that when the paint chips off it takes part of the brick with it is a pretty good defense for the paint: probably you never should have painted at all under the conditions. Efflorescence is due to salts, either in the brick itself or in the mortar in the joints, being forced to the surface, and this action continuing under the paint which causes the paint to chip off. If you let your walls weather a few years these salts might have stopped working through; then you could have repainted the walls and had a satisfactory job. When there is danger from efflorescence it is safer to use whitewash paint. Although this, too, would probably have flaked off, the effect would have been less unpleasant. Your recourse now is to be resigned to the continued chipping of the paint until the walls are thoroughly weathered, when the efflorescence ceases, try painting.

QUESTION 209: How can one whiten outside walls of cement cheaply and at the same time waterproof them?

ANSWER: "Cheap" is a relative term, and the present color and condition of your walls will dictate the number of coats of paint necessary to make them white, if paint can solve your problem. One suggestion is to use Wadsworth Howland's "Baystate Cement Coating." Or, if conditions are very bad, Cabot's "Double White" may do in two coats what it would require three coats to do with another paint. Paint, by filling the pores of plaster, porous brick, etc., has an element of damp-proofing quality, but if your need of waterproofing is from a serious fault in the wall itself, paint may not be efficacious and other more drastic waterproofing measures may be necessary. So far as I know, there is no inexpensive single material which can be applied to a wall both to whiten and to damp-proof it.

QUESTION 210: At the corners of our walls the thin white top layer of plaster keeps peeling off, showing the grayish undercoat. What causes this and what will prevent it?

ANSWER: Your trouble may be due to any one of the following causes: The finish coat may have been over-sanded or improperly mixed or poor materials may have been used; instead of good body coats, a thin, flimsy veneer of some so-called "plaster saver" may have been substituted; the under coat may have been left in improper shape for receiving the finish coat; the finish coat may have been too thin and put on without sufficient troweling. Plastering calls for skilled manual labor and a good job is the work of an expert craftsman. Call in such a man, let him inspect your wall, diagnose the cause of your trouble and suggest whatever procedure is necessary to remedy it.

# MARLBORO

America's finest cigarette

Particular people are careful to avoid cheap cigarettes for dinner and bridge party guest. Smart debutantes recognize Marlboros as a suitable accessory. Successful men demand Marlboros as the cigarette of distinction.



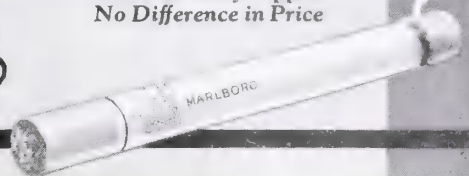
MILD AS MAY

FULL ROUND AND FIRM

ALWAYS FRESH—WRAPPED IN HEAVY FOIL

Philip Morris  
Creators of  
MARLBORO

Plain or Ivory Tipped  
No Difference in Price



- - - why not ask

## HOUSE BEAUTIFUL?

How well do you know HOUSE BEAUTIFUL and the many services it offers readers? How often do you avail yourself of its sincere and interested advice? We ask these questions because we want you to know that HOUSE BEAUTIFUL stands ready at all times to proffer timely and helpful information to home owners on any subject concerning the home, its construction, decoration and maintenance. Perhaps, right now, you are giving very serious consideration to some question of remodeling or decoration. Isn't it logical that HOUSE BEAUTIFUL with all its years of experience and knowledge should be your first source for consultation? Just tell us your particular problem and see how prompt and sincere we are in rendering advice and information. Address your inquiry to:

HOUSE BEAUTIFUL

combined with

HOME & FIELD

572 MADISON AVENUE, NEW YORK



Once again the wood carvers of Oberammergau will present their Passion Play. Bavaria has made this ancient festival peculiarly its own

Not far from the Pierced Rock of Gaspé, in Quebec, Jacques Cartier planted the standard of France four centuries ago. A magnificent highway winds along the shores of the river St. Lawrence to this stronghold of old France



## Compass Pointers

TOURISM, PLAIN AND FANCY,

ON TWO SIDES OF AN OCEAN

St. Tropez, on the Côte d'Azur, is one of the mellowest and sunniest towns along France's share of the Mediterranean. It is but a hop and a jump from the brighter but less simple Riviera centers



CANADIAN NATIONAL RAILWAYS



THE departmental dosage this month is one part bustle, one part meandering and one part dolce far niente. We can take the mixture complete. You will be forced, through the limitations of circumstance, to take the components separately. For while Bavaria is not too far removed, geographically, from the Côte d'Azur, the Gaspé Peninsula is several thousand miles away from both of them. This should give you a hint as to what medication is to be prescribed for summer patients.

### Transatlantic

WASTING WORDS IS one of our besetting sins, but by way of compensation we endeavor to economize on ideas. This is probably the wrong system, but it does help to give this page its customary primitive forcefulness. Therefore we mention St. Tropez as a good place to loaf this season and shall leave the mention practically lay. It, St. Tropez, is one of those inestimably charming towns along France's strip of the Mediterranean eastward from

Marseilles which can be, roughly speaking, all things to all men. There is a new town and an old, if you want to make a division; and there are two spirits. One belongs to the Blue Coast tradition, savoring of fashion and smartness, tintured with the Grand Corniche and echoing to the distant hum of wheels within roulette wheels. The other harks back to the days before the Christian era when the Greeks were the cosmopolites of the Mediterranean. At present, there are few Greeks at St. Tropez. But there is much of France that is incredibly old and durable. The houses lean against each other, but not for support—merely for companionship. Little boats with ridiculous sails are drawn up in dooryards which are nothing but beach. Nets dry in the sun, as do the natives, and both are pleasant. That St. Tropez is but one of a thousand equally delightful towns here and there has nothing to do with our case at the moment. We recommend St. Tropez.

We also recommend Oberammergau. The Passion Play is to be presented again this summer. It needs no publicity, for it is prob-

ably the most famous dramatic tradition of all, not excepting the mediæval plays of which it is really a survivor. And apart from the village and the players, Bavaria itself is worth a jaunt across an ocean and a continent. The depressions there are of the terrain, and a brand out of which one would never wish to emerge. But there will be crowds: watch your reservations.

### Cisatlantic

JUST FOUR CENTURIES ago, Jacques Cartier and his men landed on a peninsula of the Gulf of St. Lawrence and claimed all the territory pertaining thereto for Christ and the King of France. The town of Gaspé will commemorate the Frenchman's arrival this summer. And for those who wish to discover how time can stand still, despite the passing of four hundred years, a circuit of the whole Gaspé Peninsula will be illuminating. Breton fishermen settled here first, and Breton fishermen are here today catching the direct descendants of the original Atlantic cod, splitting (Continued on page 80)



# Echo Of The Sampler

CONTINUED FROM PAGE 33

streaking across her towel like a car, blue on white. She sews and forth on the towel which she presently hang in her blue and bathroom. Elsewhere her colors are riot, but it is summer and the and white is cool and refreshing. K. T.—Myra Kingsley Taylor has reading horoscopes for a few and, purring with satisfaction. long extremely expert with a great of pink embroidery silk. Mild pink more hectic pink. Mrs. Taylor likes She does not care greatly for any-modern in design. "I have neither personality nor the apartment for it. me good honest block letters." monogram is forthright and clearly e.

C. B.—Eleanor Cotton Burden is a woman. She makes a business of giving, with great success, through urden-Littell Party Bureau at Saks Avenue. But now and then she time off to dive for her cross-. Her monogram is businesslike, of action, gay. The E and the B out across her towel. The C is er, links the two together neatly. S. M.—Evelyn Smith Mills has ind Mr. Klein to a crisp design in lower case letters he loves so well. letters are chunky and round and M stands on a foolish little salver h balances the three expertly. She is it all in one color.

J. M. T.—Jane Marston Tibbett sits at a window looking over Gracie Square and stitches away at the most fetching of all the monograms. It runs on a wild slant. It is yellow and green. This is a change of heart for her. Like Mrs. Labrot, Mrs. Tibbett usually votes for clashing, exciting color contrasts. But Cartier has just made her a miraculous-green and yellow monogram which she absolutely adores. So she is sewing green and yellow—for the moment at least. Her hands are beautifully slim and long. She uses them deftly.

The pendulum swings back along its arc. Great-grandmother with her sampler has set the smartest women cross-stitching. It is not the revival of a lost art. If you sew at all, you were practically born knowing how to cross-stitch. If you were born clumsy with a needle and skillful with snaffles and steering wheels and joy sticks, you will not boast of it. Rather, you will sneak to the nearest linen shop and, in deepest secrecy, get someone there to teach you how. You will acquire new beaux— young men who hate tweedy girls and an executive approach. When they see you with your sewing, they will succumb utterly. Never let them suspect how easy it is to turn out a ravishing cross-stitch monogram. Never let them dream that you are stricken with complete incapability when faced by a sock with a hole in it. Let that come later.

## In Vermont Hills

CONTINUED FROM PAGE 42

in the removal of the old drive- that led to the barn between main up and guest house. A grass panel inues the line of the maples and es upward to a series of stone steps terraced walks that connect the n garden with the guest house gar- and its terraces. Where the ledge cropping would have made step ding a major operation, a ramp built for the ascent to the high-level—the motor court which termi- the new entrance driveway. On side of this court is the large barn. se upper level now gives ample ce for several cars, and on the other the guest house and map house.

E LIVING ROOM was once the kitchen. e the large fireplace with its crane bake oven fills one wall. A maple esser of knowingly collected pewter, berry chintz and mellow brown wood all much earlier days. In the two ller rooms that complete the first r of the original farmhouse are nine- th century mantels which seem con- in their surroundings. The dining m walls glow with the dull lustre tea paper; lustre glistens in the a cabinet, and the light flickers on brasses of the fireplace and deli- e gilt tracery in the miniatures and ck. The woodwork is a soft gray- te with accents of flat dull blue. On table is soft and mellow silver-rose cade.

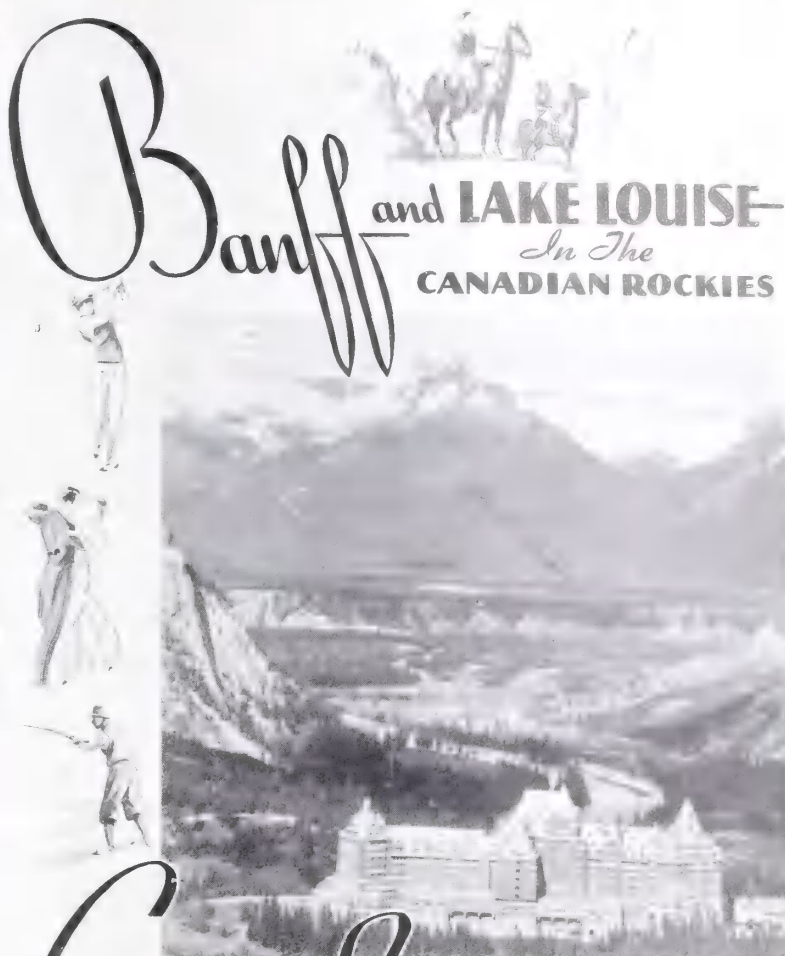
E GUEST HOUSE living room is small intimate in feeling. The brick fire- ce and the wide boards (of the origi- tool house) are a deep red-brown. e brick has been treated with oil lamplblack until its texture closely

resembles old fired tile. The red-orange of the upholstery, with touches of green and blue, repeats the colors of the map that Mr. Brown has painted on the wall opposite the door and two bay windows. Shelves are built in these windows to hold Mrs. Brown's colorful collection of bottles. A series of deep shelves for portfolios and large books fills the area from floor to sill where another bay window overlooks the main garden. As the guest house was planned so that it can be used as an independent unit, it contains, besides a spacious bedroom and bath, a small kitchen. A furnace in the kitchen makes for comfort during the entire year.

THE HOUSE WHICH has been so charm- ingly transformed for Mr. Brown's un- usual collection of maps was once the ice house and stood to the north and at- tached to the ell behind the main farm- house. It was incorporated in the second phase of North Mowing's development, by moving it to its present position and adding a bay window to the north. The marbled walls continue the irregular color areas of the maps around the wall; the uncarpeted floor is of brick, dark- ened and polished until its value is more brown than red, and its deep lustre brings out the design of the maps on the walls above it.

THE PRESENT DEVELOPMENT has come over a period of twenty years, always with the thought that each area must play a constructive part in the whole. In a quiet way, each building and ter- race and garden unit claims attention by its perfection, yet lends charm to all.

ANNE BRUCE HALDEMAN  
LOUISE LELAND



# Come Up

**While Prices Stay Down!**

*To Society's Mile-High Playground*

**YOU'LL** find a complete recovery program waiting for you! Absolute change . . . tingling Alpine air . . . near-to-heaven sunshine . . . snow peaks to climb with Swiss guides . . . trained ponies for trail riding . . . swimming with choice of warm sulphur or fresh water pools, and sun bathing on the terrace . . . tennis on lightning-like clay courts . . . golf, on Banff Springs' mile-high course (with three sets of tees to gauge your game to your own idea of a sporting shot—and two big open tournaments during golf week, Aug. 20 to 25, for the Prince of Wales Cup and Willingdon Trophy) . . . fishing, with mountain trout flirting in well-stocked waters . . . motoring on good roads . . . dancing in great ballrooms to perfect music . . . And variety in resorts themselves . . . palatially perfect Banff Springs Hotel—Chateau Lake Louise in a setting of quiet loveliness—and the Chalet Bungalow Camps with their individual cabins, central Chalet and Swiss-like atmosphere. All with marvelous cuisines! . . . Enjoy it this summer while prices linger at the lowest levels.

Banff Springs Hotel, European Plan: Single \$5.50 up, Double \$8.50 up. Chateau Lake Louise, European Plan: Single \$5.00 up, Double \$8.00 up. Emerald Lake Chalet, American Plan: Single \$7.00 per day, Double \$6.50 per person per day. Reductions for stays of one week or more. Special rates for families. Banff Springs Hotel opens June 15, others June 22—all close September 10—Low Summer Round Trip Rail Fares to Banff, North Pacific Coast, California, Alaska. Also Special Short-Round Trip Fares.



Top View—Banff Springs Hotel and The Bow Valley. In the Oval—Lake Louise and its snow-trimmed horseshoe mountain backdrop . . .

### BARGAIN TOURS

**4 DAYS . . . optional:** 1 day at Banff, 2 days at Lake Louise, 1 day at Emerald Lake, or—2 days Banff, 1 day each at Lake Louise and Emerald Lake. **All Expenses \$50**

**5 DAYS . . .** 1 day at Banff, 2 days at Lake Louise, 2 days at Emerald Lake. **All Expenses \$60**

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# Gaspé



TO follow the St. Lawrence for 1,000 miles. To visit *Montréal, Trois Rivières, historic Québec* en route. To lose yourself in the rich lore of picturesque *Gaspé*...

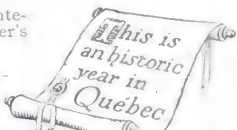
There is a motor trip indeed... and one you must make this Summer!

A fine new marine boulevard carries you into the very heart of the *Gaspé* country... to gleaming sandy beaches... to dreamy old world villages, where change comes slowly, if at all, even in this bustling age.

*Charming... unspoiled... Different!* A land of memorable holidays; and it lies at your very back door. Come! You can make it, easily.

GASPÉ—4th centenary of Cartier's landing.

TROIS-RIVIÈRES—3rd centenary of its founding.



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Good Hotels and Inns everywhere

For maps and descriptive literature, write your home travel agency, Automobile Club, Chamber of Commerce, or Tourist Dept., Québec City, Canada.

## Extra—For The Cottage

CONTINUED FROM PAGE 47

towels if it's to be at all a swimming summer.

THE DOWNSTAIRS must be surveyed too, with a critical and constructive eye. Now the living room furniture may be quite comfortable. Statistics show, however, that the taste of native cottage owners who rent out for the summer tends to pluck, preferably mulberry, for upholstery. Ready-made slip covers will work a miracle. They are standard size, as are these furniture "suits," and come in a variety of materials and colors. Almost immediately thereafter the following list will practically do itself by automatic writing:

- Waste paper baskets
- Reading lamps
- Extension cords to attach them, and plenty of two-way plugs
- Table covers
- Clock
- Ash trays and cigarette boxes
- Photographs to bring some personal touch of home
- A nest of small tables
- Writing materials as well as plenty of paper
- A bag for outgoing and incoming mail—to forestall daily suspicion that mail has been mislaid
- Bowls and vases for flowers
- Book-ends
- Card tables—and, incidentally, cards
- A small radio
- A portable phonograph for picnics

PICNICS WILL BE apt to start another train of thought, and a list, something like this:

- Steamer rugs
- Picnic baskets
- Thermos bottles and beer containers
- Long toasting forks
- Wire grills
- Folding camp stools
- Bottle openers
- Kodaks and film

SOMEHOW THE ASSOCIATION with this seems to be the hall closet, perhaps because a good many of these things will find a home there. Settling in with them should be:

- Extra rain coats
- Walking sticks
- Games: backgammon, checkers, parchesi—in fact, the slogan for selection should be: Every sort of game for every sort of mind and weather.

FROM HERE THE mind is apt to drift to the matter of eating, as good entertainment in its way, too. And the writing here will read:

Table linen—colored, simple, not destructible by the sternest laundress

Paper napkins and tablecloths—in gay colors

Table silver—the cheap sort with colored handles is perhaps more attractive than any other.

TO CONTINUE ON to the kitchen seems obvious, and so does the list, but its importance is not to be sniffed at:

Kitchen utensils—look to them well.

It is all very well to say how simply you will live. That so often turns out to mean jellied salad in a ring, only there is no ring, or just coffee and toast in the mornings—but there is no toaster, except the one in the oven, and that is starting a summer day with quite a bit of heat.

China—there is every reason to believe that it will have a design in poinsettias, but if there is enough of it, that won't matter

Glasses—quantity is what really counts here too, and variety, from cocktail to beer. The less expensive the better.

Trays for breakfasts and drinks and tea on the lawn

CERTAINLY THE COTTAGE has been fairly well covered now, yet do not spurn the last musings which can only be termed miscellaneous:

- Cold mornings and evenings: an electric heater
- Dark nights: flash lights
- Swimmings: some sort of container for wet bathing suits being taken down-stairs and out to dry
- Week-ends: scrapbooks for snapshots and summer absurdia
- The door that rattled: tools for minor repairs
- The feel of the sun on your back on the beach: beach mattresses, bags big enough to hold reading, knitting, smoking materials, umbrellas. Deck chairs. A stack of mystery stories.

IF YOU ARE awakened out of this pleasant day-dreaming by the horrid thought that if you have to pack and transport that much "stuff," why bother to go at all—it is a comfort to remember:

If you purchase these things, the stores will ship them, and by the end of the summer you will have discarded enough to make the return trip reasonably light. Or that you can hire a truck to go a considerable distance for surprisingly little, and that everything, trunks and all, can be piled on, and deposited not only at your cottage door, but in the very room in which it is to summer. And certainly the average summer cottage is pleasant in acute proportion to its extras.

## Compass Pointers

CONTINUED FROM PAGE 78

and salting and drying them in the same way and, so it would seem, on the same rude wharves. The amiable housewives of the region still bake their bread in great outdoor ovens, and the same simple tenets of faith and conduct pervade the Gaspésians. There is one thing that belongs to the twentieth century, however—Quebec Highway Number 6. This superb new road follows the coast along the southern edge of the St. Lawrence,

around Cape Gaspé and La Roche Percé, and back by the Baie des Chaleurs to Matapédia. Thence it cuts northward to the St. Lawrence again through the gorgeous Matapédia Valley to Ste. Flavie. Other routes lead to Quebec, on either bank, with Murray Bay and the Saguenay tempting you to further dallying. By train or boat, the Gaspé region is worth a fortnight this summer. For the motorist in particular it offers uncrowded joys,

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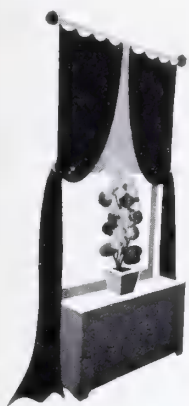
Full arrangements can be made at any office of the American Express.

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## information

## on GETTING information

All in all, our general average in the business of supplying information has been surprisingly good. Modestly enough, we haste to add that it should be good; that's what we're paid for. Seriously, helping you with your problems of decorations and furnishings, answering your questions on how to go about remodeling your house, planting a garden, rejuvenating a lawn is a fascinating one. That is why we publish **HOUSE BEAUTIFUL—HOME & FIELD** every month; that is why we try to pack each issue with timely, helpful articles which will anticipate as much as is possible all the questions home-owners will want to ask.

Of course, when it comes to individual and sometimes rather knotty problems in decoration and furnishing, architecture or gardening there's only one way to be of real service. In brief, you must state your particular impasse (and at the same time be sure to give us all the needed facts of the case) and we in turn will delve into our files, consult our experts in that special field and answer you right speedily and most interestingly.

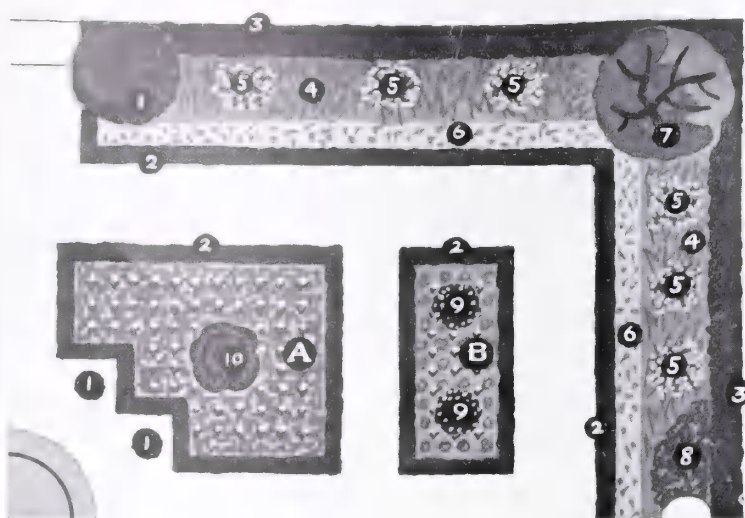
Therefore we say, please accept this as our standing invitation to write us as often as you wish when you desire information on matters pertaining to the home and its maintenance. Just give us sufficient information to set us on the right track, jot the details on a postal and address it to:

## HOUSE BEAUTIFUL

combined with

## HOME & FIELD

572 Madison Avenue, New York



Typical quarter of the formal garden, planted according to this key list:

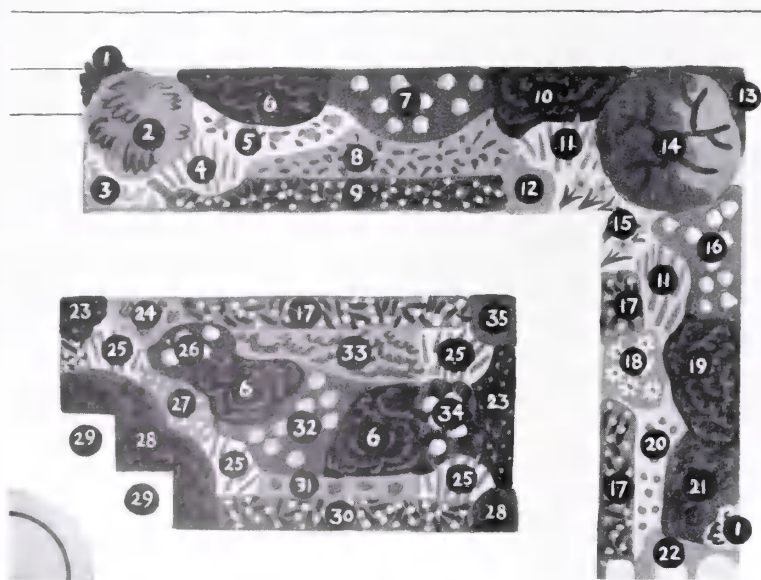
- |   |   |
|---|---|
| 1. Box bushes   | 7. Standard dogwood   |
| 2. Six-inch clipped box hedge                                 | 8. Evonymus   |
| 3. Clipped evonymus radicans                                  | 9. Standard rose Mme. Butterfly   |
| 4. Darwin tulip, followed by stock and pale yellow snapdragon | 10. Clipped English Hawthorn  |
| 5. Forsythia  | Bed A. Myrtle alternating with early yellow tulip and narcissus leedsii |
| 6. Narcissus leedsii, followed by ageratum fraseri            | Bed B. Violets alternating with early orange tulip De Wet               |

## Two Planting Designs For One Garden

CONTINUED FROM PAGE 45

modern formal gardens often need just that informal feeling of those old-time gardens. To do this start by using strong plants (often shrubs and trees) to express the framework of the garden

design. That is, strengthen the corners, the edges of the beds, and the plants behind or around the garden and other accented spots with permanent plants (Continued on next page)



Typical quarter of the informal garden achieved by the plantings keyed below:

- |                             |   |
|-----------------------------|---|
| 1. Rose vine on wall        | 19. Hybrid larkspur                           |
| 2. Bleeding-heart           | 20. Annual marigold                           |
| 3. Iberis sempervirens      | 21. Veronica longifolia                       |
| 4. Iris Mme. Gaudichau      | 22. Arabis                                    |
| 5. Chrysanthemum            | 23. Nepeta                                    |
| 6. Delphinium Belladonna    | 24. Sweet william                             |
| 7. Phlox Mme. Paul Dutrie   | 25. Iris flavescens                           |
| 8. Campanula persicifolia   | 26. Phlox Tapis Blanc                         |
| 9. Campanula carpatia       | 27. Pale yellow button chrysanthemum          |
| 10. Delphinium hybrids      | 28. Lavender                                  |
| 11. Iris Lord of June       | 29. 12-inch wooden tubs of clear red geranium |
| 12. Artemisia Silver King   | 30. Old-fashioned clove pink                  |
| 13. Evonymus radicans       | 31. Annual verbena mayflower pink             |
| 14. Pear tree               | 32. Phlox Anton Buchner                       |
| 15. Hemerocallis thunbergii | 33. Chinese larkspur                          |
| 16. White phlox             | 34. Phlox Miss Lingard                        |
| 17. Old-fashioned pink      | 35. Sedum spectabile                          |
| 18. Shasta daisy            |   |

## This is the CONTINENTAL way to brighten your dinner

A liqueur is the least expensive of the great luxuries

Take a sip of Orange Curaçao and roll it under your tongue. You know it's made from oranges—you taste the sweet-bitterness of the peel. It has such a full, round flavor you feel you could almost bite on it. Take another sip, lean back and relax. If your dinner was mediocre, you begin to think better of it. If it was really good, now you are fully grateful.



Crème de Menthe is fresh and cool



Or try Crème de Menthe. It makes you think of a mint bed in the sun. Seems to help digestion, though maybe that's only your imagination. Or Apricot Liqueur with the neat flavor of

the fruit. Or Triple Sec Blanc, a bland, delicious morsel (and the prime ingredient of Side-Cars, though the recipes use another name).

Cognac—15 Years Old

Or Cognac. But be sure you look for the Cusenier Three Crowns when you buy Cognac. They mean it is 15 years old—although it costs no more than many only 5. A sound, mellow brandy, Cusenier.



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Sipping a thimbleful of any of these to complete your dinner is a gracious and urbane custom. It is certainly temperate. And it is really very inexpensive.



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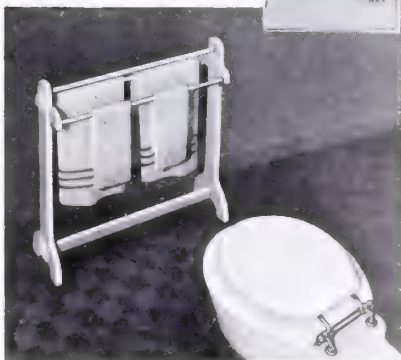
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such as box hedges and shrubs and trees. This framework will serve to hold the design of the garden. For the rest choose freer growing plants and arrange these in informal drifts and masses, not in symmetrical patterns. If there are vertical accents choose irregularly shaped or gnarled trees like apple or pear instead of cedar or spruce and use deciduous plants instead of evergreens, since they are on the whole more informal in shape and color.

THE TWO PLANS, page 83, show in a concrete way what two different plantings can do in the same flower garden design. It is the planting which makes the first a formal garden and the second an informal one, for the ground designs of both are identical. Note the difference in the plants of background and framework. The planting outside the first garden is a mass of dark evergreens of similar pointed forms, rich and elegant in color. Edges are expressed by straight clipped boxwoods, strong in color and line and small in scale since the garden is small. The accents at the pool are also boxwood with four standard English hawthorns (single and clipped-stemmed) to mark the bed centers. The second garden is in a setting of lilacs, deciduous, and informal in shape as well as by association. Pear trees similar but not identical mark two corners and are balanced by old-fashioned rose bushes in the

other two. Geraniums in tubs accent the pool instead of box, and phlox and larkspur give height to the bed centers instead of hawthorn trees.

THE BOUNDARY BEDS in both plans are higher than those in the center, but the center beds of the formal garden are planted with low and uniform heights to make a carpet pattern so that the interest is primarily in the form of the bed. In the second garden the center bed flowers are tall masses interesting to see from different sides and interesting in themselves. The flowers in the formal garden are in obvious patterns to be seen easily. Row is balanced with row and group with group and masses are in regular forms as squares and circles and lines, not in drifts as in the second garden. Note that the four center beds in the formal garden have been separated to make eight smaller beds, to allow more variety.

THIS SAME LITTLE garden could have been even more formally planted than as shown in the first illustration by using ground covers and accents only, or even grass or gravel with hedges. It could have been even more informal than in the second by using a variety of low creepers for edging instead of the lines of clove pink, by using one big apple tree in the garden instead of the four corner trees and by other changes of this sort.

## New Stars Of The Iris Revue

CONTINUED FROM PAGE 65

poor color and generally not in a class with the other colors. In 1928 Pluie d'Or came forward as the finest yellow iris introduced to date, with pure golden yellow flowers of good size, nicely placed on tall branching stems forty or more inches in height. Sold only three years ago as high as \$35 a plant, it will probably be obtainable this year for about \$1.25.

NO IRIS HAS been more enthusiastically received than Dauntless, an American introduction, which was awarded the Dykes Medal in 1929 by the American Iris Society. Good red tones had been the goal of breeders ever since the iris began engaging so much attention. Dauntless came out in 1929 as the best red iris introduced to date. It is a magnificent flower, of large size, perfect form and glowing red color, on tall stems forty inches or over in height. It sold three years ago for \$35, but will probably be about \$2 this year.

DÉPUTÉ NOMBLOT, which was given this award in 1930 by the National Horticultural Society of France, was a French introduction, originated by Cayeux, and was not only proclaimed as Cayeux's masterpiece, but as the finest iris in the world. The flower is of gigantic size, and of course of perfect form and texture, towering on stalks over fifty inches in height, with many branches and many flowers open at once. The standards, or upper petals, are copper-red, with a flush of golden-bronze, while the falls, or lower petals, are the richest claret shade. The flower is magnificent beyond words. It sold originally for \$75, but will be obtainable this year for about \$2.75.

IN 1930 THE Iris Society of England awarded the Dykes Medal in the va-

riety G. P. Baker, an English introduction, and the greatest achievement in the light to medium shades of yellow to date. The standards are of rich primrose yellow, with canary yellow falls. The very large flowers are nicely poised on stout, profusely branching stems nearly five feet tall, with as many as a dozen flowers open at once on a single stem. There are not many plants of this variety in the United States, but I judge it will be obtainable for about \$3 this year.

JEAN CAYEUX, a French introduction, was awarded the Dykes Medal in 1931 by the National Horticultural Society of France. It is a new color in iris, a soft shade of Havana brown, with the falls flushed pale blue. The beauty of the flower cannot be described. The flower stalks are over three feet high and it has every good quality. As there are so few plants in the United States, it may be somewhat out of reach as to price this year. It was sold for \$35 last year, but past experience teaches us that enthusiasts may look forward to being able to obtain it at a nominal price soon.

IN ENGLAND THE Dykes Medal was awarded in 1931 to Gudrun, a Dykes introduction, and I feel that this award was fully merited. As it has grown in my garden I have decided that Gudrun is the top-notch white iris, among so many of this class claiming the distinction. It is a massive flower, fully six inches from tip of standards to tip of falls, and six inches through. It is of the finest, purest snow white, with just sufficient soft yellow reticulation at the throat to add to its attractiveness. Unfortunately there are so few plants of this variety in the United States that

(Continued on page 87)



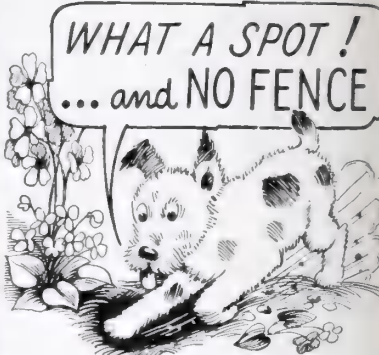
## VUDOR Porch Shades

One certain way of separating yourself and family from the hot weather discomforts of summer is to put VUDOR Porch Shades on your porch and use it.

The shades keep out the sun and the ventilator at the top lets the air circulate.

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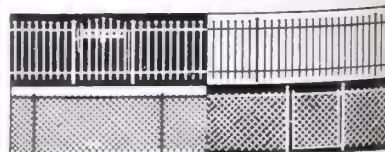


He may be a pet to a neighbor—but he's a "garden-wrecker" when he's footloose. A sturdy Stewart Fence of Chain Link Wire or Iron will keep him out—and also afford a safe play area for the children. Stewart builds a Fence for every type of property regardless of size. Your home isn't complete without a Fence.

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Shown above, the Living-room; at extreme left, a corner of the Library; below, the Guest Bedroom. At bottom of page, Entrance Foyer.

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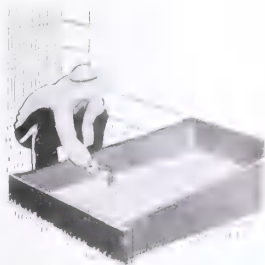
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## MY GARDEN

# Notebook

## JUNE: INCREASING THE PERENNIALS

REMINDERS FOR JUNE

THE small garden may be stocked with perennial plants bought in sufficient size to insure bloom the first season, but in larger areas, unless the budget is of generous proportions, there will never be a rich abundance of this type of plant unless they are home-grown. Twenty-five specimens cover an infinitesimal space in a border of any length, but creating one's own supply by seeding and cuttings gives great returns for little cost. It is a fascinating occupation and a spur to possible waning enthusiasms. Many new varieties only make their appearance in seed form, so the gardener who would be among the first to try out the latest horticultural introductions must add them to his garden by his own endeavors.

### FRESH SEEDS

MOST PERENNIAL SEEDS retain their vitality for several years, but little is gained by such hoarding, and a safe principle is to make the sowings as soon as the various seeds are ripe in your own garden or can be purchased. With many varieties the month of June presents a vantage time to commence the task. One of the drawbacks in using self-grown seed is uncertainty that the resulting seedlings will come true to color, for unless some system of protection is used during the time the bloom is open, undesired cross-pollination is apt to take place, producing far different effects. Where all variations of color are good, it makes little difference, as with delphinium, whose seeds sprout almost over night when sown as soon as they ripen on the parent plant. But phlox increased by the seed method would be liable to bring disappointment. In buying seed get only the best, which means that the contents of the packet have been carefully grown and selected, are fresh and clean and represent a guaranteed product which will conform to the description given.

### SOIL, FRAMES AND BOXES

OF EQUAL IMPORTANCE with the quality of the seed is the mechanical condition of the soil in which it is to be grown. While the food needed for the first stages of the plant's life is contained in the seed itself, outside factors must provide warmth, moisture and air. Soil for seed propagating should contain little humus or leaf mold, barely enough to hold the moisture, as too great a percentage of a stimulating element is a frequent cause of "damping-off" among seedlings and tends to make plants with soft tender tops which are not weather-resistant. A good composition is the following: one and a half parts clean sharp sand, one half part humus and two parts finely sifted garden loam, all well mixed together. Where the seed bed is in the open take out eight inches of the top soil, put a couple of inches of drainage material, cinders or stones at the bottom, replace two inches of the removed loam, and fill with the prepared soil, having the top of the bed slightly above the surrounding area in order that no water shall stand on the seedlings. Cold frames provide excellent

points of vantage for starting perennial seeds at this time, or any simple frame may be made of boards six to eight inches wide and one inch thick, a convenient size being three by six feet. Such inclosures make the matter of protecting the young plants from animals, rain and sun much simpler.

### SOWING, SHADING, WATERING

FIRM THE SOIL by pressing it down with a flat piece of board or block, and water thoroughly before seeding with the finest hose spray on bed or frame, or by partially immersing the smaller boxes in order to let the moisture soak up from below. In such boxes the seed may be sown at once. The other areas need about twelve hours for the soil to dry sufficiently to be able to handle. Sow the seed thinly, covering the larger ones to twice their size, and the small ones scarcely at all, but pressing all firmly into the earth. The soil should never be allowed to dry out, but the water applied in such a manner that there will be no excessive moisture to stand in puddles, or put on with so much force that the seeds will be washed to one corner of the bed. If a crust is once formed the little seedlings cannot struggle through, and a great aid against such a calamity is to keep a *thin* covering of screened peat moss over the bed, as this holds the moisture and keeps the ground from baking. During the heat of the day and to keep the direct sun from wilting the plants, screen them with cheese cloth stretched over a light wooden frame, but allowing plenty of air to circulate. After the seedlings have attained a fair size, there are two ways of treatment: keep them in the frames where they can be protected during the winter, or transplant them in early fall to their permanent positions.

### CHARACTERISTICS

THERE ARE CERTAIN types of seeds that will lie dormant after sowing for a long time, and others which require being submitted to low temperatures in order to germinate properly. Eremurus takes two years, and myrrhis odorata ten months, while others showing stubbornness along this line are many of the fine alpine, androsace, primula, saxifrage and most of the vine and shrub seeds. This group, which also includes the more unusual types such as dictamnus, liatris, echinops, spiraea, trollius, sidalcea, should be planted in frames in the fall, and hope not be given up of their appearance for many months. The less difficult and more familiar items to work with in June would include delphinium, alyssum, gaillardia, coreopsis, aquilegia, violas, hollyhocks, campanulas, thalictrum, centaurea, lupine, veronica, and sweet william.

### TO SUM UP

A SOIL OF humus, sand and loam; seeds covered according to size; careful watering; a light mulch of peat moss; protection against hot sun rays; patience in waiting for germination; protection of the seedlings until next year—these are the essentials.

A GOOD food for roses, sweet peas and delphinium is one part of wood ashes, one part of soot, and two parts of bone meal.

June 15 apparent time and mean time coincide—therefore set the gnomon of the sun dial so that the shadow falls on twelve o'clock at noon on that date.

Fasten the long trailers of verbena down with pegs or coarse hairpins; the blooms will thus cover a greater area of bare space.

To make hollyhocks produce blooms of extra size, top the stalks when they attain a height of five or six feet. They will flower continuously until frost if each seed pod is removed before the seed forms.

Mildew is often prevented and routed from roses, phlox, snapdragons and other plants by using bicarbonate of soda, one ounce to a gallon of water. If the roses have aphids, and there is no other spray available, a convenient one is one tablespoonful of household ammonia to a gallon of water.

When transplanting ferns from the woods choose small and hardy-looking ones, as they will become established quicker than those of greater growth.

Take the house plants to the garden and summer them under the shrubs in the shade. Water sparingly, for they need a rest from any stimulus. Remove seed pods from tulips, but if they are to be lifted, do not disturb them until the foliage is stringy, and the stems so soft they may be wrapped around the finger without breaking.

### A BOOK ON DAYLILIES

FEW PLANTS HAVE made a more insistent come-back from comparative oblivion to popular favor than the common daylily of old-time gardens. From one or two varieties the list of hybrids has grown, but there was little information on the subject until the very timely book by A. B. Stout on "Daylilies." In particularly happy fashion the author combines meticulous information, including species, divisions, nomenclature, with descriptive lists of named varieties wherein origins are discussed and interesting side lights given, while the illustrations are above the general line of excellence.



# New Stars Of The Iris Revue

CONTINUED FROM PAGE 84

it is still quite high priced, but it is a variety to put on one's want list, to be acquired when the price is within reach.

THE LAST VARIETY to receive the Dykes Medal was Rameses, one of the finest American introductions, which received this award from the American Iris Society in 1932. It is a blend of soft yellow and tourmaline pink, the flower being suffused with a yellow glow at the center. It is three feet tall, well branched, with flowers that are perfect in every way. It sold for \$10 last year, but fortunately can be had for about \$2 this year.

PINK-TONED IRISES have always been much sought after. A silver medal was given in 1930 by the Iris Society of England to Dogrose, a very lovely soft pink-toned variety, with flowering stalks over four feet high. Pink Satin, an American introduction, must be seen on two-year-old well-established plants to be fully appreciated. Then it will prove itself to be the best of all soft pink-toned varieties, with very large flowers of excellent form and a glistening satiny sheen. The height is about four feet. Airy Dream is of similar color and is preferred by many. It is of entirely different form, of exquisite daintiness, and about three feet in height. A white beard adds to its attractiveness. Edgewood must not be omitted from this group. It has massive flowers, of a little deeper color, and is about four feet tall. In the deep pinks Frieda Mohr is without a peer. It flowers for four weeks and is exquisitely fragrant.

IN THE RED tones there are many fine ones. Red Dominion is a rich glowing garnet red and quite fragrant; Red Radiance is a new deeper red than Dautless; Red Robe is a deep violet and Red Flare has the deepest ox-blood red falls. Indian Chief is a red bi-color, with pinkish standards and deep glowing red falls; Nene is perhaps the largest iris introduced to date, with flowers nine to ten inches long in my gardens and with a heavy petalage that supports the flower on tall, erect stems.

IN YELLOWS I like Sunlight as well as any of about 150 yellow varieties that I have grown. It is a lovely soft yellow, of gigantic size, on 36-inch stalks, about as large as W. R. Dykes, but much more hardy. It is of fine form, rugged and free flowering and, besides being an excellent garden subject, it is superb as a cut flower. Ambra is another fine, large-flowered amber yellow, that blossoms two weeks earlier than Sunlight, coming into bloom on Long Island about the middle of May. It is also very fragrant. Helios is a new French introduction in a pure soft lemon yellow, which, when it was introduced, was given a Special Award by the Paris Iris Commission. I must also mention in this group my own introduction Goldilocks, a very fragrant, early flowering soft yellow, with a lustrous silky sheen and a lovely form, growing on 36-inch stalks. These newer yellows will, in time, supplant all of the older types.

SOME OF THE most charming irises are those in which various colors are nicely

blended. One of the best light blends is Anne Marie Cayeux, a French introduction, which was given an award of merit by the National Horticultural Society of France. The standards are pinkish-lilac, flushed gray, and the originator aptly compares the coloring of the falls with the iridescent colorings of a pigeon's throat, metallic blue over gray, beautifully blended. Mary Geddes is considered by many authorities to be the finest in this class, especially on account of its unusual colors, a blending of lovely salmon-pink tones, overlaid Pomeranian red. It is an American iris which has had the distinction of receiving an award of merit in England. Other outstanding ones of this group are Nepenthe, pale mauve, blended and flushed with soft yellow; Queen Anne, beautifully crêped petals of cream, with old gold veining at the throat and the falls veined pansy-violet.

IN THE MEDIUM blends we have Dolly Madison, a soft mauve, yellow and lilac blend. In the deeper blends we have many magnificent varieties, such as Bruno, Sir Michael, Mrs. Valery West, Grace Sturtevant, Sequoia, Persia, Ethel Peckham, Grand Monarch, Francheville and Mary Elizabeth.

THE SO-CALLED "BLACK IRISES" include such excellent varieties as Black Wings, El Tovar, Mme. Serouge, Thuratus, Winneshiek, all originated within the last four years. They are of course not really black, but are so extremely dark as to give that effect.

THE NEW BRONZE and copper tones include Tuscany Gold, King Midas, Alan Hoyt and Euphony. In the whites we have Madeleine Brun, Micheline Chariere, Venus de Milo, Purissima, Shasta, Sunglow, Polar King, Easter Morn, Wambliska and Moonlight. Rheintochter stands as the finest white bi-color, with white standards and violet-blue falls. In yellow bi-colors, having yellow standards and brilliantly colored falls, we have Crown Prince, King Juba, Claude Areau, Beau Sabreur and Gay Hussar. Three fine light blues are Paul-ette, Leonato and Sensation; in the medium blues El Capitan and Beuchley's Giant. In deep blue-purples Blue Velvet, Meldoric, Nocturne, India, Modoc; in red-purples Andrew Jackson, Baldwin, Guyasuta, Beltane, Cinnabar, Suzanne Woolfry.

MANY OF THOSE I have mentioned have been winners of various prizes, awards and medals, but space will not permit more detail. Those I have listed are among the finest of the giant-flowered types. Many others could be mentioned to bring the list up to 150 varieties and still remain in this class, with each variety distinct and different from the others. Such a collection would be the center of garden interest in any community.

ALL THE VARIETIES mentioned belong to the family of tall bearded iris, which flower on Long Island from the middle of May to the middle of June. In Southern States, from Virginia south, they flower from two to four weeks earlier, and in Northern States and Canada they come into bloom from two to four weeks later.

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# NOMOLE

## White Garden

CONTINUED FROM PAGE 34

that silver counts as a color. Nothing I have ever seen in flower arrangement has moved me quite so much as this ethereal marriage of white to silver. And everywhere one looked there were other whites proclaiming themselves. Tall towers of white hollyhocks had sprung up in the shadows. There was an arch that was riotous with snow-white clematis.

THERE WERE GLITTERING masses of heavy-headed white phlox, and paths edged with white pinks . . . the old-fashioned sort with a splash of chocolate in the middle . . . the sort that smells of apple pie. And of course there was bush after bush of white roses: Frau Karl Druschki, Madame Plantier, Ophelia and the exquisite Blanc Double de Coubert.

I MUST REPEAT, nothing I have ever seen in flower arrangement has ever given me greater pleasure. And were I to attempt to describe what it looked like by moonlight, I should become sickeningly sentimental.

FOR THE MOST precious joy of the white garden is at night. I have often wondered why so many gardeners fail to see the possibilities of a night garden. They make the utmost of every hour of daylight—they rush out into the twilight, as soon as they come up from London, and make a distracted tour of every bed before the darkness falls. They even strike matches, which flicker in the cold wind, to see if the first snowdrops are pushing through the grass. But when darkness has really fallen, they sigh, and go indoors, and shut the windows and say goodbye to their gardens until the following morning.

YES, EVEN IN summer they neglect the night garden. Why? For it can be even more exciting at night than by day—yes, and without the aid of artificial light. Your heart beats high as you walk out into such a garden at night. The moon is still hiding, and there is little to be seen. But there is everything to be touched, and smelt, and guessed. Here, as one stumbles down the path, a honey-sweet drift of perfume proclaims the presence of the mockorange. Lightly you run your fingers over its branches. Its leaves seem to whisper to you in the dark. Further

on, beyond the arch, there is another scent, even more poignant, from the border of the night-scented stock. How glad you are that you came out to greet this delicious little blossom at its crowning hour! It was so pathetic during the day; it drooped at high noon, and was too weary to offer you its sweets.

AS YOU WALK across the lawn you can feel your way in the thick darkness merely by the sense of smell. You realize something of the exhilaration of the animals, who see with their noses! You stand still for a moment. What is that lovely, luring perfume that drifts from the shadows? You close your eyes, savoring it. Of course . . . the tobacco flowers!

AND THEN, WHEN you open your eyes, you find that the moon has drifted from behind the clouds. And these dim shapes, which had been present in the darkness only as disembodied scents, proclaim themselves with ivory clarity. The tobacco flowers are like a flight of white moths, trembling on the curtains of the darkness. The white petunias are poised as delicately as any Sylphides; one feels that the first strains of a Chopin prelude would set them dancing. And whatever may be the time of the year, the flowers, if they are white, will be perfected, transfigured by the light of the moon. The snowdrops will be luminous—a twist of your imagination and you can persuade yourselves that they are white elves, met on secret business, and you can see them marching round the trunk of the damson tree. Or, if it is spring, the white tulips will have a saintly quality, and the lilies-of-the-valley will be their acolytes. In summer, the white peonies, and the Canterbury bells, and the gypsophila and the lilies and the moon-daisies will all join hands in a floral dance. And when, at last, you reluctantly tear yourself away from these enchanted revels, in the small hours of the morning, you will swear that never again will you allow a single flower to come into your garden which is not dressed in white.

IT WILL BE a foolish vow, of course, which you will break as soon as you draw the curtains in the morning, and look out onto the noisy, cheerful carnival outside. But then, you see, when you made that vow you were bewitched.

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## Bulbs With A Fashion Note

CONTINUED FROM PAGE 54

in spread. Many of these bulbs adapt themselves lustily to shady positions and glorify those unattractive stretches which are the despair of the amateur gardener, while a few give a rich drift of color to a rock garden long past its prime.

WITH THE TALLER growing varieties beautiful group plantings can be planned, if color is to be used as the great designers know how to use it. Not sparingly—a bulb here and there—but in a generous group that will tower later as a color mass, the brilliantly toned *hemerocallis*, *montbretias* and *tritomas* should be planted. The new hybrids now offered in all these flaunt a size and color range that is amazing. Here are crisp corals, luscious apricot tones, and pale yellows that run to deepest orange. Red, too, flecks a petal tip, or dips to a maroon in an open throat. Yet with them all the yellow tone predominates, and it is with this color especially that the nearly plantings should be harmonious. What is more lovely than an association with cream, white and blue? The yellow mullein, *verbascum olympicum*, with the spread of its soft silvery white leaves, and the finely formed foliage of meadow-rue, *thalictrum glaucum*, give a pleasing contrast of form, and yet their yellow and cream-white flowers rise on stalks that strengthen and accentuate the upward thrust of the bulb spikes. Here, too, the vigorous plant form of lovely white phlox like *Miss Lingard* and *Diplomat* will give solidity to the grouping. As a misty blender *gypsophila paniculata*, baby's breath, will harmonize the yellow of *eschscholtzias* with the cool blue spikes of *veronica spicata*, or the more purple blue of the bells of *campanulas*.

WITH A GENEROUS planting of those two strikingly beautiful white-flowered bulbs, the Peruvian daffodil, *isemene calathina*, and the summer hyacinth, *hyacinthus candicans*, all color combinations are possible. These bulbs are no frail bloomers. The great, open, cupped-shaped flowers of the *isemenes*, with their narrow guard petals, will dominate any grouping. The *hyacinths* swing vigorous tall spikes of thimble-shaped blossoms. They both need as companions those with a feathery grace, like the plumepoppy, *bocconia cordata*, with its cream white panicles, or Kan-

sas gayfeather, *liatris pycnostachya*, with its narrow spikes of tufted lavender. The hardy aster plants are splendid backgrounds for these white flowering bulbs, too, because combined with their compact growth they spread dainty open-faced blossoms in rich contrasting colors. Lavender-blue are the flowers of the *Wonder of Staeffa* aster, while this year's novelty, *Red Rover*, is brilliant with red buds that open to a rosy tint. In this same background, to bloom with them in a harmonious blending of rose-lavender, might be planted another striking summer bulb, the "magic lily," or *lycoris squamigera*. This strange creature loses its strap-shaped leaves in early summer, only to thrust up in August tall scapes of amaryllislike flowers. Let sea lavender, *statice latifolia*, clothe the bareness at its feet, or flowering spurge, *euphorbia corollata*, which blooms after the hardy baby's breath, foam across it with its fine white blossoms.

IN SOME CORNER of the border where a lower reach of color is needed, the *tigridias* can be counted upon to add novelty with their bright blooms. Their fantastically colored flowers with markings of yellow, terra cotta and scarlet are unusual, and triangularly shaped. These bulbs are the saucy individualists of the garden, and must be kept strictly in their place by the kindly intercession of white fillers between them and the moving procession of the summer's gay colors. *Arctotis*, the white African daisy, will flower all season, and its fine foliage, too, is a valuable blender. Later on, white *eupatorium* will add its softening mist flowers to tone down these *tigridias*.

WITH A TOUCH of that same imagination which the great dress designers use, the amateur can glorify some garden problem. Is there a shady position that looks shabby? Probably it is moist as well, and offers a poor soil for most flowering plants. Yet here the fancy-leaved *caladiums* will thrive if given good drainage and protection from the wind. Their broad leaves, veined and tinged with creams and lovely pinks, add an exotic touch to a familiar corner. Or, when grouped with ferns and hostas along the rim of a tiny pool, their light colors are reflected there in beauty. Hostas, or *funkias*, which were popular in old-fashioned gardens, are

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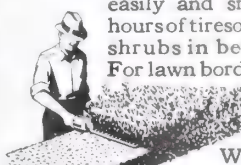
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**BALSAM**  
**WOOL**

being rediscovered now. They, too, will thrive in these same shady places, and not only will they give an almost tropical effect with their great lush leaves, but also will swing flower stalks with white or lavender-blue blossoms. They make a handsome group with the finer foliage and feathery flower heads of astilbe, and with snakeroot, cimicifuga racemosa, with its tall racemes of pure white flowers. Such a grouping will beautify any shady, moist garden corner.

THE BARE STRETCH under a wide-spread tree can be made gay with tuberous-rooted begonias. Their filled, crested, or beautifully double flowers flaunt all the colors of the rainbow. Like a gay ribbon they can be planted, too, across a low wall which has lost the bright cascading of its spring-blooming flowers. These begonias are the bedding variety which hold their blossoms erect. Lovely, too, is the trailing type. These, used in pots, will droop an amazing grace of blossoms along a garden wall or from the ledges of its built-in fountain.

LET THE ROCK garden, too, take on a fresh beauty, not before discovered, with groupings of zephyranthes, or fairy lilies. Cooperias, the rain lilies, are equally dainty for a massed planting there, or in the front of the open border as well, if protected. The zephyranthes are funnel-shaped, in lovely pinks and whites, with a more unusual yellow, on slender stems. All summer long some variety or other will flower above its grasslike foliage. The cooperias, pure white, open up their throats to each passing shower. Both add a fairy grace, contrasted to sturdier plantings.

WHEN THE WEATHER becomes warm in May, many of these bulbs—montbretias, tigridias, hyacinthus, Peruvian daffodils, zephyranthes and cooperias—may be planted where they are to bloom, and, except in southern climates, should be lifted and stored in the autumn. As injury to the basal plate is serious, do not separate the roots at this time. To avoid shriveling, dry off gradually in only a moderate temperature. Store in winter in peat or sawdust in a cool, dry room. Begonias and caladiums can be started indoors in March, or bought potted and ready for planting in June warmth. Caladiums should remain in pots plunged level with the ground, and stored so for the winter. Begonias, after drying, should be shaken free from soil, and stored cool in peat. Lycoris squamigera is fall-planted in a sheltered position, and mulched for the winter. The tritomas, unless heavily protected, should be lifted and the roots packed in sand indoors until spring. Hostas and hemerocallis are hardy, and may be spring or fall-planted. Mulch in early spring for summer moisture.

HERE IS THE roster, with pertinent facts, of bulbs to provide summer blossoms:

### BEGONIAS (bedding and trailing)

Potted plants may be set out the last week in May, about 12 inches apart in a light, peaty soil. Tubers may be set out from May 15, but bloom will be postponed until August.

### CALADIUMS (fancy-leaved)

Bulbs may be started indoors in small pots, in light soil, or growing plants bought and planted out by middle of June. Keep potted all summer, and shift once or twice to a larger pot.

### COOPERIAS, OR RAINLILY

3 inches deep, and same distance apart. Flower stalks are about 10 inches. Continuous bloom all summer. Fine in groups in rockery, or protected position in border.

### HEMEROCALLIS, OR DAYLILY

1 to 2 feet apart in groups. Stems 1½ to 3 feet high. Either full sun or partial shade. Rich soil with plenty of humus, watering preceding and during blooming period. Divide every third year.

### HOSTAS, OR FUNKIAS

Plant about 6 inches apart in rich, moist soil. The variegated variety thrive best in shade. The others adapt themselves to any position. Considerable difference in height of flower stalks in the varieties.

### HYACINTHUS CANDICANS, OR SUMMER HYACINTH

Plant deeply—about 5 to 6 inches, and 12 inches apart, in generous groups. Full sun, good drainage, and faithful cutting of old flowers will extend blooming period to late summer. Heavy bloom stalks, 3 to 4 feet high.

### ISMENE CALATHINA, OR PERUVIAN DAFFODIL

Plant in late May in group of 6 to 8 bulbs, about 3 to 4 inches deep. Any light soil. Will increase rapidly.

### LYCORIS SQUAMIGERA, OR AMARYLLIS HALLI

Plant 4½ inches deep and mark position with stake. Encourage leaf growth in spring, and do not cut off when it is drying. Stalks 2 to 3 feet. A group of 2 or 3 plants is a stunning sight.

### MONTBRETIAS

4 to 5 inches deep and 5 inches apart. Stems 2 to 3 feet high. Full or partial sun. Light, rich soil, with plenty of humus. Groups of a dozen.

### TIGRIDIAS

3 inches deep and 6 inches apart. Flower stalks 1½ to 2 feet high. Incorporate old manure in soil. Excessive moisture during blooming not necessary.

### TRITOMAS, OR RED-HOT POKER

Plant in full sun with root crown just on the soil level, in well-drained position. Stalks 2 to 6 feet high, according to variety.

### ZEPHYRANTHES, OR FAIRYLILY

3 inches deep and 3 to 4 inches apart. Flower stalks 6 to 10 inches. Need a sheltered position if in mixed border. Fine for use in a rockery. Any well-drained soil. Plant in groups.

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take its course?

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For, Nature has a way, if left to her own devices, of frequently undoing all the good work performed by you both. All of which suggests that you must give your garden more attention than ever. Be prepared for the first signs of trouble from garden pests, various forms of blight, too much or too little watering, excessive sunlight on tender plants and all the other little exigencies which will arise and which can make gardening one of the most uncertain if delightful hobbies in the world.

Should some condition arise on which you feel special counsel from us will be of help, just give the facts of the case on a postal. We'll rush our advice back to you with celerity and dispatch. Simply address:

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## SMALL HOUSE COMPETITION CLOSES JULY 1

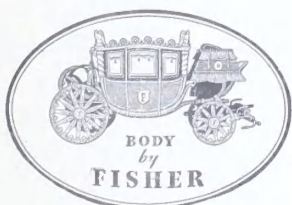
Entries for the Seventh Annual Small House Competition must be en route by July 1. Architects may receive copies of the conditions by addressing the magazine at 572 Madison Ave., New York





# *Better pick the one with Body by Fisher*

There is a wife who is looking at motor cars—she has found the one SHE likes, and wants to be sure her husband agrees. She has told him of the cars she has looked at, and he is confirming her judgment with the soundest, briefest, safest advice a man can have: "Better pick the one with Body by Fisher". . . He knows that means a General Motors car, which tells him all he needs to know about the chassis . . . He knows that means not only the alluring looks and smartness that his wife admires—also time-tested and owner-approved features like No Draft Ventilation—and the comfort of spacious ROOM, generous leg-room, headroom—for every person in the car . . . In eight words he has vividly compressed the sum of the nation's experience with motor cars . . . Seek as you will, there's no better advice for you.



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## HERE ARE THEIR PREFERENCES FOR CAMEL'S COSTLIER TOBACCOS

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"I like a cigarette that has some body without being harsh or strong," says Miss Mary Byrd.

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■ Alice and Mary Byrd are cousins of the former Governor of Virginia, now in the U. S. Senate. They live on a famous Virginia estate, Upper Brandon, on the James River. The beautiful old house, with historic boxwood hedges eight feet high, dominates the same three thousand acres originally cut from the parent plantation, Brandon.

The two sisters made their debut in Richmond but they take an active interest in the crops and are in the saddle most of the day, riding their acres. They have five saddle horses, one of which is unnamed and called simply "My horse" but all their four dogs boast given names. Both sisters smoke Camel cigarettes and for different reasons.



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